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Tamil Cultural Influences in South East Asia

XAVIER S. THANI NAYAGAM

It has been remarked that in the study of Indian and Ceylonese cultural influences in South-East Asia, Indian scholarship has not been characterised by dispassionate judgment and that Indian scholars have made large and unjustifiable claims for their own part of India.[1] If this may be said with justification of certain Indian scholars with reference to their own part of India, it may not be said with any justification of the scholars who have written of the overseas influence of the Tamil and Kalinga parts of India. The cultural influence for which these regions were responsible has not been sufficiently studied, nor has the available material been satisfactorily interpreted. As in a great number of fields of similar studies, the South Indian and Ceylonese, and, especially, the Tamil contribution has not received the notice it deserves. The blame for this lacuna in South-East Asian historical research is to be laid at the doors of South Indian scholars themselves who, as a rule, have not directed their interests to South-East Asia.

The French, Dutch and English scholars who have devoted themselves to the study of South-East Asia have been pioneers in exploring the various points of contact between India and the other countries. In tracing the history of Burma, Thailand, Funan, Champa, Cambodia, Malaya, Sumatra, Java, Bali, Borneo, and even the Philippines, they have examined the data available to them in documents and monuments. The studies of P. Pelliot,

1 H. G. QUARITCH-WALES, *The Making of Greater India*, London, 1951, p. 1, p. 22.

G. Maspero, H. Parmentier, G. de Coral Remusat, L. Finot. Ph. Stern, George Cœdes, N. J. Krom, W. F. Stutterheim, P. Mus, R. Heine-Geldern, Quaritch-Wales, P. Schnitger, and the American, Lawrence F. Briggs, to mention the more prominent, have indicated sufficiently the material that yet awaits examination and study by Indians and Ceylonese themselves.

Among the better known Indians and Ceylonese who have published studies on South-East Asia are A. F. Ananda Coomaraswamy, R. C. Majumdar, and K. A. Nilakanta Sastri. The Greater India Society of Bengal was formed for the purpose of these studies, and Bengal was the part of India that showed greatest interest in the historical discoveries and problems of South-East Asia. R. C. Majumdar heads the list of historians from Bengal who have written on various aspects of Greater India, but no such list of names may be made of historians in those other parts of India which contributed to the colonisation and development of the lands across the Indian seas.

K. A. Nilakanta Sastri stands almost alone in this field among living South Indian historians. With characteristic industry, K. A. Nilakanta Sastri has made ample use of the material to be found in the works of the French and Dutch savants, especially of George Cœdes, but Sastri's works have not thrown any appreciable new light on South Indian influences in South East Asia. Andhra and Tamil Nad contributed to the Indian overseas influences more than other parts of India, and though Sastri has collected together the data concerning Southern India, his works lack the freshness and resource that come of extensive investigation and studies made in the countries themselves subject to Indian influence. On a new unexplored field of study, it more becomes University men to make preliminary research *in situ* than transcribe from books, journals and periodicals available in a library. "My obligations," says Prof. Nilakanta Sastri in his preface to *South Indian Influences in the Far East,* "to the French and Dutch archæolo-

gists who have worked in Indo-China and in Java, in particular to the learned contributions of Professors G. Cœdes and N. J. Krom, will be apparent on every page."[2] His indebtedness to the European archaeologists is apparent in every page as also is his failure to make such new contribution or interpretation as may be expected of an authority on South Indian history.

K. A. Nilakanta Sastri seems too preoccupied with illustrating the influence of Brahminism and Sanskrit to be able to make a satisfactory appraisal of the remaining sources of South Indian influence in the South East. While dealing with the sources of Indian influence abroad, K. A. Nilakanta Sastri has this paragraph :

> In what manner did Hindu influences spread in the eastern lands, and what was the motive of the migration of the Hindus to the eastern countries ? In a general way, this movement may well be looked upon as just a continuation of the process by which the Deccan and South India were Aryanised and Hinduised by the inflow of northern influences. Having secured the prevalence of their culture in the whole of Jambudvipa, the apostles of Aryan culture turned their attention to the neighbouring lands (*dvīpāntara*) across the sea.[3]

The above passage is redolent of the kind of generalisation that used to be current twenty-five to fifty years ago. Even K. A. Nilakanta Sastri has had to repeat like his source-books that the "apostles of Aryan culture" had non-Aryan precursors and sponsors, for he adds two pages later :

> The part of the learned Brahmin priest might appear at first sight to be the most important of all ; but then his services would be required and appreciated only in a society that has already gained acquaintance with Hindu culture and institutions, and it seems extremely unlikely that Brahmins went out in any numbers in a missionary

2 K. A. NILAKANTA SASTRI, *South Indian Influences in the Far East*, Bombay, 1949. South-East Asia is a more accurate designation for these countries than "Far East", witness REGINALD LE MAY'S title to his book, *The Culture of South East Asia*, London, 1954.

3 K. A. NILAKANTA SASTRI, *South Indian Influences* o.c., p. 122 ; Id. ; *History of Sri Vijaya*, Madras, 1949, p. 6 ff.

> spirit to preach their creed and commend their practices to people who were utter strangers to both. Even Buddhist monks, who were far more eager to preach their gospel, often awaited a call before they started on a preaching mission. The case of a Brahmin founder of a kingdom like Kaundinya of Fu-nan is of course quite another matter. The best course then would be to suppose that the merchant's role was the most important at the outset, and when success attended his enterprise and a mixed society arose, the priest came in to consolidate it and make it a centre from which the process of Hinduisation could be extended further into fresh lands.[4]

K. A. Nilakanta Sastri's book is disappointing regarding its avowed purpose :

> We propose to consider only one particular aspect of the movement, and of the early history of the States, their art and social life with a view to estimating the role of Southern India in their evolution.[5]

The art and social life of these States have not been estimated by the author. Except for a sentence here and there, the architecture and sculpture and the other arts have not been studied with regard to their origins and evolution. There is precious little of the social customs and institutions which argue a South Indian origin except for a condensed summary of what has already been said by foreign scholars.

Two illustrations of these shortcomings may not be irrelevant. K. A. Nilakanta Sastri includes H. G. Quaritch-Wales' *Siamese State Ceremonies* in his bibliographical list.[6] In this book, Quaritch-Wales has a chapter on the

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4 K. A. NILAKANTA SASTRI, *South Indian Influences*, o.c., p. 125-6; see G. Coedes, *Les etats hindouises d'Indochine et d'Indonesie*, Paris, 1948, p. 36-38.

5 K. A. NILAKANTA SASTRI, *South Indian Influences*, o.c., p. 1.

6 H. G. QUARITCH-WALES, *Siamese State Ceremonies*, London, 1931, pp. 54-63 and 238-255. Quaritch-Wales in describing the ceremony of actual coronation has these words (p. 83) : "The king seated himself on the *Bhadrapitha* Throne beneath an umbrella of seven tiers, which, after the king was crowned, was replaced by one of nine tiers, emblematic of full sovereignty. The High Priest of Siva then came before him and, after rendering homage, pronounced the Tamil *mantra*, the Siamese name of which means "opening the portals of Kailasa".

swinging festival and refers to a hymn sung in Tamil at the coronation of the Thai Kings. Nilakanta Sastri has either not adverted to these references in the book or has ignored these references as being of no consequence to the description of "social life with a view to estimating the role of Southern India in their evolution". Nilakanta Sastri would have estimated the importance of these pages differently had he visited the Brahmin temples in Bangkok and heard the Brahmin priests recite the Tamil verses used in the *Triyambavay Tripavay* festival and in the coronation ceremonies of their kings. He would have recognised the verses as the first two of Manikkavasagar's *Thiruvempavai.*[7]

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7 See G. U. POPE, *Tiruvasagam*, Oxford, 1900, pp. 104-105. The verses are given here with the English translation:

(1) ஆதியும் அந்தமும் இல்லா அரும்பெருஞ்
சோதியை யாம்பாடக் கேட்டேயும், வாட்டங்கண்
மாதே ! வளருதியோ ? வன்செவியோ நின்செவிதான் ?
மாதேவன் வார்கழல்கள் வாழ்த்திய வாழ்த்தொலிபோய்
வீதிவாய்க் கேட்டலுமே, விம்மிவிம்மி மெய்ம்மறந்து
போதார் அமளியின்மே னின்றும் புரண்டிங்ஙன்
ஏதேனும் ஆகாள், கிடந்தாள், என்னே என்னே
ஈதே எந்தோழி பரிச் ? **ஏல் ஓர் எம்பாவாய் !**

The splendour rare and great, that knows nor first nor end,
we sing; Thou hear'st the song, yet still sleep'st on;

O lady of the large bright eye! is thine ear dull
that it perceives not sound of praise that hails

The great God's cinctured feet?—She hears the strain resound
through all the street, yet in forgetful sleep

On her flower-couch she muttering turns!—

See, here she nothing noting lies! Why thus, why thus?
doth this our friend beseem?—Our Lady Fair, Arise!

(2) பாசம் பரஞ்சோதிக் கென்பாய், இராப்பகனும்
பேசும்போ தெப்போ திப்போ தார் அமளிக்கே
நேசமும் வைத்தனையோ, நேரிழையாய் ? நேரிழையீர்
சீசி ! இவையுஞ் சிலவோ, விளையாடி

The *Triyambavay* festival is still celebrated by Brahmins in their temples in the month of January and is attended by representatives of the Hindu Brahmin community of Ligor. The inclusion in the past of these Tamil verses during such important ceremonies is of great social and historical significance, a conclusion which has escaped Nilakanta Sastri.

Neither has Nilakanta Sastri made any appreciable estimate of the art of these countries as to justify the scope and purpose of his book. He speaks, for instance, of the cult of Bhagavati and the important place it held in the minds of the ancient Chams and the Indian colonies, but he has not a word to say of the architecture of Po-Nagar and is indifferent to the art of Champa. On the other hand, R. C. Majumdar has this paragraph on the temples of Champa :

> A few words must be said in conclusion regarding the origin of the peculiar style of architecture prevalent in Champa. The characteristic feature of a Cham temple seems to be its storied roof of several stages, in gradually diminishing proportions, each of which is again a miniature of the whole. Now this is the characteristic feature of what is known as the Dravidian style and makes its appearance as early as the seventh century A.D. in the Mamallapuram Raths and the temples at Conjeeveram and Badami. Any one who compares the Dharamaraja

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ஏசும் இடம் ஈதோ, விண்ணோர்கள் ஏத்துதற்குக்
கூசு மலர்ப்பாதந் தந்தருள வந்தருளுந்
தேசன், சிவலோகன், தில்லைச் சிற்றம்பலத்துள்
ஈசனார்க் கன்பார்யாம் ஆர் ? ஏல் ஓர் எம்பாவாய் !

'Hail to the heavenly Light,' thou ever say'st, as we,
by night and day. Now of this flowery couch

Art thou enamour'd, maid with faultless gems adorned ?
Shame ! jewell'd dames, are these things trifles too ?

To sport and jest is this the place, when He in grace
Hath come to give the foot-flower, shame-fast angels praise ?

The Teacher, Lord of Civa-world, in Tillai's porch He rules.
Who are His lovers all ?—Our Lady Fair, Arise !

Rath and Arjuna Rath with the normal type of temples in Champa cannot but be struck with the essential resemblance between the Sikharas of the two. It may not also be uninteresting to note that the Dharmaraja Rath is expressly designated as a temple of Siva named after the king as Atyantakama-Pallavesvara, as was the case with the Mi-son temple which was known as that of Sambhu-Bhadresvara after its founders. Again, some of the temples of Champa have an elongated curved roof with ogival ends and this had its counterpart in Ganesh Rath and Sahadeva Rath. The third type of Sikharas, viz., the curved ones, resembles Draupadi's Rath and is probably derived from those of North-Indian style. The basement of the temples at Champa also resembles those at Conjeeveram and Badami. On the whole it seems impossible not to connect the style of Champa with the early Dravidian style both of which rise into prominence more or less about the same time. While we remember that Indians from the eastern part of India played a prominent part in the colonisation of the Far East, and also the great extent to which Indian civilisation had influenced that of Champa, we need not hesitate to trace the origin of Cham style to Indian temples at Badami, Conjeeveram and Mamallapuram—particularly as this part of India was the nearest by way of sea to the kingdom of Champa. It is quite true that the Chams did not blindly imitate the Indian proto-types and added new elements of their own, but the fact that their style was throughout based upon the essential and characteristic features of Indian style, seems to be beyond question.[8]

A book like Nilakanta Sastri's which professedly sets to deal with the art and social life, errs by default when it fails to note the Tamil contribution to the art and architecture of Greater India. To one who has stood on the hill of Po-Nagar and beheld the seascape, the bay of Nha-trang and the estuary that flows by the hill, and walked among the temples and the ruins that crown the summit, the failure even to mention "Pallava" or "Mamallapuram" in connection with Po-Nagar (or Mi-son) seems a grave error of omission. Such silence is intriguing and enigmatic on the part of one who wrote his

8 R. C. MAJUMDAR, *Hindu Colonies in the Far East*, Calcutta, 1944, p. 151-2, see also H. PARMENTIER, *Le Sanctuaire de Po-Nagar a Nhatrang*, BEFEO, II, pp. 17-54.

book on South Indian influences as the head of the department of history and archaeology of the University of Madras.

These observations are not intended to minimise the importance of the studies undertaken by K. A. Nilakanta Sastri, or to ignore his service in giving to Indians in English the results of the research done by the French and Dutch archaeologists. These observations are meant, rather, to stimulate greater interest among historians of Tamil Nad in the countries of South-East Asia, and to invite the attention of scholars to the necessity of Tamil historians, archaeologists, linguists and writers visiting these countries for the purposes of study and research and knowledge to be obtained first-hand.

It has been possible for the writer to travel recently through these countries in his role as Chief Editor of this journal. Having seen the splendour of Parambanan, Po-Nagar, Anghor Vat, Anghor Thom, the ruins of Tra-Keiu, Dụong-Dzuong, and the Cham towers, having visited the Cham museum at Tourane, the museums in Bang-kok, in Djakartha, in Saigon, having discussed Tamil cultural influences with linguists, historians, epigraphists, archaeologists and anthropologists in these countries, and having seen and heard the living relics of Tamil influence in the languages of these people and their customs, whether at court or in the market place, the writer has become aware of the fields of study that remain unexplored because of the want of vision and imagination on the part of those that preside over the destinies of Tamil studies.[9]

Nilakanta Sastri, in his book, has made a studious and persistent effort to limit himself to South Indian influences in general, without in any large manner specifying those

9 Cf. G. COEDES, *Les etats hindouises*, o.c. p. 33: "L'histoire de l'expansion de la civilisation Hindoue vers l'Est n'a pas encore ete retracee dans son ensemble. On commence a en connaitre les resultats dans les divers pays pris isolement, mais sur son origine, son processus, on en est encore reduit aux hypotheses".

influences which were particularly Tamil. It remains for scholars of Tamil Nad to study in particular the influences to which South-East Asia was subject by the Tamil country and by the Tamil people. It is by such monographic studies that the larger history of culture of these lands will be made more detailed and more complete. The following quotation from R. Heine-Geldern regarding Sumatra and Indian influences shows more or less the extent to which the Tamils were prominent in these countries. What Heine-Geldern says of Sumatra is generally applicable also to the other countries of the South East :

> Generally Sumatra first came into touch with Hindus and Hindu culture at the very latest during the first two centuries A.D. But from this time the intercourse between India and Sumatra never wholly ceased. I need only point out the Buddhist establishments founded at Nalanda in the ninth century and at Negapatam about A.D. 1000 by kings of Sri Vijaya ; the reproduction of Sumatran Buddhist idols in a Napalese manuscript of the eleventh century ; the prominent part played by Sri Vijaya in the history of later Buddhism, and the manifold threads of Buddhist activity and learning spreading from Sumatra to China, India and even Tibet. The invasions of Sumatra by a king of Chola in the eleventh century, the Tamil inscription of Luba Tua from the year A.D. 1088 and the Dravidian tribal names still to be found among the Batak are also not to be forgotten. So we can safely assert that Sumatra has not only once been colonized by Hindus, but that, owing to more than a thousand years of close connection, it became an integral part of the Greater Indian cultural area. It is natural that other cultural elements reached Sumatra from the Tamil region and Malabar than those that came from Bengal, and again, influences coming from South India in the time of the Chola kings of the eleventh century, must have differed remarkably from those of the Pallava in the seventh. Moreover, material as well as spiritual influences did not make their way always directly from the Indian mother-country but were also transmitted by way of various Indian "colonies", specially by Java, thus being subjected more or less to changes and assimilations before reaching the Island.[10]

[10] R. HEINE GELDERN, *The Archaeology and Art of Sumatra* in *Sumatra, its History and People,* by Edwin M. Loeb, Vienna, 1935, p. 330. For Sumatra see also K. A. NILAKANTA SASTRI, *History of Sri Vijaya,*

The main lines, along which investigations regarding Tamil cultural influences in South-East Asia should continue to be made are briefly outlined below :

1. In Thailand, the writer was especially fortunate to meet the Court Brahmins, thanks to the good offices of H.H. Prince Dhani Nivat, and verify for himself the Tamil verses recited by them at the coronation of their kings and at the swinging festival. Though the swinging festival has not been publicly celebrated in Bangkok for about twenty years, the huge posts meant for the swing may yet be seen. It were well worth investigating the origin and development of the *Triyambavāy Trīpavāy* festivals in Thailand. The Maharajaguru, as the chief priest is called, repeated to the writer the tradition that had been mentioned by his predecessors that the Court Brahmins of Thailand seem to have originally come from Ramesvaram. The guru also felt, after a pilgrimage undertaken to the Hindu shrines of India, that the ritual in vogue among the Court Brahmins of Bangkok and the arrangements within their temples seemed to resemble those of the Tamil country, especially of Conjeevaram.

Thailand has had colonies of Brahmins also in the South, at Ligor and Takuapa, following the same traditions and celebrating the same festivals with the recitation of the verses from Manikkavasagar. Cambodia also has its court Brahmins at Phnom-penh. There is room for research regarding Tamil Court ceremonies and their influence abroad, as well as regarding the role of the Brahmins in these countries, how far they mixed with the colonists and the local populations, and in what manner they served the kings and Tamil merchants who patronised them. To all appearances, the Brahmins of Greater India did not have the powers and prerogatives, and did not claim the

o.c.: He says (p. 1) "In the general sketch that follows I have availed myself very largely of the excellent survey of the subject by Coedes in his latest work on *Histoire ancienne des etats hindouises de l'Extreme Orient*".

exclusive rights which were exercised by the Brahmins in contemporary India.[11]

2. The museum library at Bangkok contains Sanskrit manuscripts which may throw light on the spread of the ritual of the Tamil country in Thailand. There are also manuscripts in the possession of the Maharajaguru which should be studied. The Tamil verses recited by the Brahmins are written in either grantha or in the Thai script, and have had various redactions.

3. As the vehicle of literary and religious thought and as the language of the inscriptions, the Sanskrit language held paramount sway in these lands as it did hold paramount sway during certain periods at the courts of the Tamil kings. The use of Sanskrit is no indication that the influences were not from the Tamil country or from the Tamil people. It is necessary to insist that the first records available in South-East Asia are not necessarily the earliest possible records of contact with India.[12]

Certain writers have ignored entirely the pre-Aryan and non-Aryan elements in the languages and cultures of South-East Asia, elements which gave a unity and cohesiveness to the regions known as "Greater India" and facilitated the spread of influences during the Gupta and Pallava periods. Further, Gupta influences and Amaravati art could have reached South-East Asia via the Tamil kingdoms.

4. The Tamil influence, especially in Thailand, spread also to the field of literature. There are names and episodes in the Thai *Ramakien* (*Ramayana*) which are incontestably of Tamil origin, as is also the devotion to the sea-goddess, Manimekalai.[13] The history of the Tamil loan

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11 H. G. QUARITCH-WALES, *Siamese State Ceremonies*, o.c., pp. 54-63.

12 G. COEDES, *Les etats hindouises*, o.c., p. 35.

13 Cf. PHYA ANUMAN RAJADHON, *Thai Literature* in the *Thailand Culture Series*.

words in the Thai language as well as in Malay and Javanese are bound to reveal very interesting aspects of the Tamil influence. Sanskrit words in their grantha form and ancient place names have their own importance.

5. Tamil influence in the domain of sculpture is revealed by the numerous statues of Vishnu with cylindrical mitre, of Pallava inspiration.[14] The museums of Bangkok, Djakartha, Palembang, Saigon, Tourane and Hanoi contain religious and profane sculptures that have yet to be studied. Though already the objects of study by certain authors, one cannot imagine the extent to which statues of Agastya and Ganesha are widespread over the Malay archipelago and in Viet-Nam. The field museums of Majapahit and Prambanan also have a remarkable collection of Agastya and Ganesha figures. One has grounds to doubt the theory that connects Agastya and Ganesha with Aryanisation.

Some of these museums as those in Bangkok and Djakartha also contain numerous bronzes of Chola inspiration.[15]

6. Every country of South-East Asia, be it Thailand, Cambodia, Malaya, Champa or Indonesia, reveals the influence of Tamil architecture, especially of Mamallapuram and Conjeevaram. The writer makes no apology for the following quotations from a comparatively recent book[16]:

> In Ceylon Hindu Pallava works of the best style are confined to the splendid rock sculptures of Isurumuniya, namely the man and the horse, and the elephants so reminiscent of the descent of the Ganges reliefs at Mahabalipuram. A stone Bodhisattva found in Ceylon has

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14 P. DUPONT, *Visnus mitres de l'Indochine Occidentale*, BEFEO, Vol. XLI, pp. 233-254.

15 SILPA BIRASRI, *Thai Buddhist Sculpture*, Bangkok, 1954, p. 12: "For reasons of different periods, contrary to other peoples who also adopted Indian culture, the Thai were not inspired by the Gupta Art, but by Indian bronzes of the 10th—12th century from Ceylon and South India."

16 H. G. QUARITCH-WALES, *The Making of Greater India*, o.c., pp. 32, 33, 34, 102, 152-3, 205.

been recognised by Paranavitana as having Pallava affinities. There are also a few figures of somewhat inferior workmanship, notably the Avalokitesvara at Kustarajala, the image in the round standing in front of the temple at Kurukkalmadam and the colossal Budurvegala group.

Here (Burma) remains attributable to the Pallava wave seem to be confined to a couple of Hindu sculptures from old Prome, the mass of the people probably remaining Buddhist. One of them is a headless but otherwise well preserved relief showing Vishnu and Lakshmi. Though close to the Pallava style it shows certain iconographical divergences. The other figure of Vishnu on Garuda, is of poor workmanship, " the artist knew his subject well but failed to give an artistic expression to it."

I ascribe to Pallava colonists of the seventh century the Siva temple remains I excavated in Kedah ; and near to one of them was found a miniature shrine roof closely resembling the roof of a Pallava ratha. The latter Siva temples of the eleventh and twelfth centuries that I also excavated in Kedah seem to be decadent survivals of the same wave of influence. It is noteworthy that the terracotta Ganesa found in one of these, like the similar figure illustrated at the end of Schnitger's book, but in complete distinction from the usual pose of Indo-Javanese Ganesas, is seated in the attitude of Royal ease.

I have also called attention to the way in which another stone image of Visnu from Wieng Sra seems to be a lifeless copy of a Pallava model, such as the probably eighth century Pallava Siva which forms one of the Takuapa triad. The latter are probably to be identified as a Gangadhara group.

Krom indeed had already recognized that no fatherland for Indo-Javanese art could be pointed to in India. And we may go so far as to agree with him that the Dieng art shows " most agreement with, or properly, least difference from ", South Indian art, specifically in the square plan, symmetry, roof stages, and stress on horizontal lines. Decoration is with pilasters and such simple Indian motifs as garlands and lotus petals, complex foliage motifs apparently not yet appearing. In my opinion the fact that the Indo-Javanese temples up to the early part of the ninth century were built of wood or mixed materials points to South Indian influence being predominant, for prior to this both in North India and in Indo-China brick temples were being constructed.

Pallava influence is perhaps most strongly indicated by the presence of the *kāla-makara* over doorways, for the *kāla-makara,* as a combined motif, was a Pallava innovation in Indian art. We have already seen the relative preponderance of Pallava influence in Indo-Malaysian sculpture and this applies even more to the sculpture of the Dieng plateau.

We will now consider the sculpture corresponding to the decorative styles we have just discussed, that is to say, up to and including the Dong-Dzu'o'ng style. The earliest Cham sculpture has been termed by M. Stern "revivified Gupta" but I would be less certain that by this date, the eighth century, Cham sculpture had not also absorbed some Pallava influence. That at least seems to be indicated in the somewhat later Hoalai sculpture, by such features as the broad shoulders and some details of dress and ornament.

Again, it is important to note that the simplicity of the architectural plan characteristic of the simple and intermediate Pre-Angkorian temples is as frequent in early Pallava temples as it is in early Gupta. Indeed, the general plainness of decoration of these Khmer types is reminiscent of the sobriety of the Pallava ornament, which had been less enriched by complex Hellenic forms than was the case further north. The little Siva shrines of probably seventh century, that I excavated in Kedah, seem to me closely allied to the type of Pallava building that may have influenced the early Khmer evolution.[17]

7. The spread of South Indian drama, music and dance to South-East Asia have been noted, but never studied. These influences may be seen in Thailand, Cambodia, Java, and, not a little, in Bali. Beryl de Zœte, in her book, *The Other Mind* has through her illustrations shown some of these resemblances, but the writer has had occasion to see especially in the Cham museum of Tourane (Viet-Nam) and in Cambodia sculptures and bas-reliefs of danseuses in decidedly South Indian poses. The scope in this field of work is unlimited as must be obvious even to the casual Tamil tourist that visits South-East Asia.[18]

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17 See also Ph. STERN, *L'art du Champa et son evolution,* Paris, 1942; J. LEUBA, *Les Chams et leur art,* Paris, 1923.

18 G. GROSLIER, *Danseuses Cambodgiennes,* Paris, 1913; BERYL DE ZOETE, *The Other Mind,* London, 1953; BERYL DE ZOETE and WALTER SPIES, *Dance and Drama in Bali,* London; DHANIT YUPHO, *Classical Siamese Theatre,* Bangkok, 1952.

8. Cultural anthropology is another branch of studies greatly neglected by scholars of South India and Ceylon. The racial affinities of the Chams and Khmers, the Malays and Indonesians, deserve greater attention and study. Sumatra has a race of people, the Karo-Bataks, whose branch, the Simbiring are subdivided into clans bearing names resembling Chola, Pandiya, and Pallava. Neither the Simbiring nor the other branches of the Batak race have been studied by scholars competent in the Tamil Language and in South Indian customs and culture. There is need for Tamil scholars who will live among the Simbiring and other Batak people for a period of time so as to make a comparative study of their customs, laws, religion and language.

9. Since South-East Asian culture, like Indian culture, was intimately linked with religion, the history of South-East Asian religions does reveal a great deal of Tamil influence. Saivism and the *lingam* worship spread all over these countries, and the branch of philosophy in vogue, especially in Indonesia, was the *Siddantha.*

10. The part played by Tamil-speaking peoples in the spread of Mahayana as well as Hinayana Buddhism, and later in the diffusion of Islam in Indo-China and in the Malay Archipelago, are also fields in which much investigation is needed.

11. While these are some of the fields open to historical enquiry, the continuation of Tamil influence from the post-Chola period to our day also deserves attention. Tamil sailors have continued to sail along the routes traced by the early Tamil Argonauts and thousands of Tamil merchants and settlers in Burma, Thailand, Malaya, Viet-Nam, Indonesia, continue today the traditions of their ancestors. Present political and economic changes may affect the geography and population of the Greater Tamil Nad that exists on the foundations of a common culture and language, and hence, the present is an apt moment to take stock of the past.

It should not be imagined, either, that all the influences were one way, that they went from South India and Ceylon to the South-East. It is left to our scholars also to trace the influences to which we were subject by the South-East Asian countries.

* * * *

The writer's tour of South-East Asia convinced him also of the strength and power of the historical and cultural foundations of South-East Asian co-operation. The foundations were laid thousands of years ago, long before the advent of the "Apostles of Aryanism", and those foundations have been strengthened and reinforced during the centuries of the Christian era. To persons in India and Ceylon whose vision has been constantly turned towards the West, and whose only measures of greatness are the attainments of the Greeks and the Romans, the knowledge of the wealth of natural beauty and resource, of the abundance of historic monuments scattered over large tracts of land, of the flux and reflux of inter-cultural movements in South-East Asia, must bring with it the message of a new hope and a new destiny.

These places and these monuments do form part of the South-East Asian heritage; but they are also a tribute to human achievement and form part of the world's inheritance. If the ideal of a One World is no mere idle word, then its citizens must interest themselves not only in the Acropolis but also in Anghor, not only in the reliefs of the Ara Pacis but also in the reliefs of Prambanan and Panataran, not only in ruined temples along the shores of the Mediterranean but also in the ruins of the Islands and countries washed by the waters of the South-Eastern seas.

The protection, the restoration and the preservation of these monuments of Asian genius ought to be the concern of every enlightened nation that is willing to give a helping hand to deserving causes. It is common knowledge that countries like Viet-Nam and Indonesia are in great

need of funds for archaeological and cultural work. Viet-Nam, distracted as it is by civil strife, has not had the leisure to attend to monuments. One finds hoary trees entrenched on the tops of Cham towers, and a virile vegetation over-running monastic cells and stupas at Duong-Dzuong ; one finds tapioca and banana cultivated within the broken walls of the temples of Sinhapura (Tra-Keiu), and bandits a menace to the tourist who seeks to reach Mi-son. The snake and the lizard keep court near shrines where Prakashadharman and Indravarman worshipped. Indo-nesia, with its colossal architectural heritage, finds itself short of funds and specialists. What great loss would it not be for the world if the temples of the Dieng plateau and the sculptures of Tjandi Sari were to crumble away into oblivion ? Cambodia, Viet-Nam, and Indonesia have more monuments than they can preserve for posterity from their own slender resources.

A bar to effective cultural co-operation in South-East Asia is the fact that Universities and Departments of Cul-ture in these countries yet remain isolated, and are in dire need of a new orientation. There is nothing that promotes understanding among peoples so much as the consciousness of a common heritage and the use of common institutions in the past. This consciousness of a common heritage has to be preceded by basic research and has to be recreated for the benefit of every generation. For the purposes of a more effective cultural exchange within this area, the greatest encouragement and facility should be given to scholars of one country to visit the other countries. Perio-dical tours of the members of the teaching staff of Univer-sities in the faculties of Language and Literature, of History and Politics, and of Economics should be promoted as early as possible, and both Governments and cultural foundations be requested for subsidies and assistance in these projects.

Such tours and contacts are all the more necessary at the present time when Asians themselves are undertaking

archaeological, historical, cultural, and administrative work that was hitherto undertaken by Europeans. While acknowledging the immense debt due to the European pioneers and scholars, one feels that these same studies are entering upon a new era of comprehension and interpretation because of Asian Scholarship.

In this new era, the University of Malaya is in an enviable situation with regard to the study of cultural influences in South-East Asia. By its geographical location and by its service to various language groups and cultures, the University of Malaya provides rare opportunities for comparative studies. Hence it is hoped that Tamil Culture in South-East Asia will form an important subject in the courses given by the Department of Indian Studies that the University of Malaya is to inaugurate in the not distant future.

Tataka in Other Literatures

T. P. MINAKSHISUNDARAN, M.A., M.O.L., B.L.

Next to Valmiki's Ramayana, the book which is most popular in North India is the *Ram Caritmanas* or the Divine Lake of Rama's Story by Saint Tulasidas. Being in the spoken tongue, the latter makes a greater appeal to the common man. Therefore the study of Kamban's Tātakā by the late Rajeswari Ammal creates in us a curiosity to know how this great saint of the North has dealt with the first tragedy of Tātakā in his Ramayana.

The whole story is dismissed there in one single verse :

> Cale Jāta muni dīrhi dekhaī
> Sunī Tādakā Krodha Kari dhēī.
> Ēkahi bāna prānā hari linhā
> Dina jānī tehi nija pada dīnhā

"Whilst going, the saint showed Tātakā to the royal princes; hearing this, she came running, working herself into a rage. Rama aimed but one arrow for killing her. Knowing her helplessness He gave her His own Heavens".

It is clear that this saint of the North who had been to Rameswaram in the South, passing through the Tamil country, had ample opportunities for knowing, if he cared, the story of Ramayana as revealed to the Tamilians by Kamban and that he did make use of his experience of the South and its version in his *Ram Caritmanas*. But he has not been to any extent moved by Kamban's tragedy of Tātakā. Perhaps his scheme of the epiç prevented that kind of elaboration of a minor story. But even in this one single verse, he has given us his own vision of this story as the revelation of Rama's Grace unto the sinners and the downfallen. Man, according to this vision, is a creature of fate and circumstances, and God's Grace alone can save him. It is thus Tātakā is saved by the great saviour, Rama. The

fact of Rama being an incarnation can never be relegated to the background in the mind of Tulasidas and that is why this tragedy assumes the form of the final redemption of the accursed soul.

Nor does the Hindi poet elaborate the various stories Visvamitra is narrating in Valmiki. Immediately after a verse describing the princes starting from their father's home, occurs the verse translated above. The next one refers to Visvamitra teaching the princes the two mantras; and in the third verse they reach Visvamitra's asram and partake of his feast of fruits and roots. In the subsequent verse, Rama next morning requests the sage to start and perform his sacrifice without any fear. Thus the poet is rushing to describe the feats and glories of Rama alone, without reminding us of His youth or childhood, but always having in mind and impressing on our mind His divinity.

II

The story of Ramayana has been written also by the Father of modern Malayalam literature, Eluttaccan. He comes from a land very much familiar with Kamban. Our mind naturally asks how this story has appealed to this poetic architect of Malayalam. This poet also places before our mind's eye and his mind's eye the picture of the divinity of Rama; at the same time he writes the drama of the miracle of His childhood. Visvamitra comes to beg for the help of Rama and Lakshmana, not of Rama alone as in Kamban who makes Lakshmana a necessary and inseparable adjunct of Rama. Dasaratha feels that he cannot bear the separation from his dear child Rama; but Vasista, reveals the secret truth about Rama's divinity. Rama and Lakshmana are thereafter sent along with Visvamitra, after they take leave of all their parents in the most affectionate way and after all the auspicious ceremonies have been duly performed. All these are probably intended to emphasise the tender age of the King's pet child.

Visvamitra walks very slowly with these two 'princes of purity' and passes through a few countries. The saint

smiles and talks with love and grace: " O Thou Rama, O Thou Lakshmana ". He follows as it were the individual method of teaching, in thus addressing them: " Are you not youths of tender age ? You have not known before this, what thirst or hunger is. You must not on any account suffer from thirst or hunger. For this purpose, " O strong ones ! there are these two very great arts. You do learn and recite mentally the mantras of these arts, this Bala and this Abala—without any further waste of time. These have been graciously given by the gods ". The saint teaches these to Rama and his brother. Hunger and thirst disappear. Visvamitra crosses the Ganges with the princes. When the sage is about to enter the forest of Tātakā he puts on a deep smile and addresses Rama thus " Raghava, Rama, Thou ocean of true heroism, till now no one could pass through this place. Do you see this forest ? This is the place where lives the frightful Tātakā. No man could ever defy her and walk through this direct route. Take care. You must kill her ". When the great Risi is speaking thus, Rama makes a slight twang of his bowstring. All the worlds stand aghast for a while. The Night-walker, Tātakā, hears this light twang of the bowstring and gets enraged; she rushes with great speed towards Rama, to devour him. Raghava sends an arrow. The next moment it hits her and pierces her body. Like a flying mountain falling down shorn of its wings, this Tātakā of cruel form falls down to the ground. They come and see only a Yakshi—a beautiful damsel fully adorned with jewels of gold and gems. And this Yakshi who had been the demon Tātakā because of a curse, now, at the divine command of Rama, reaches the Heavens.

Then follows the story of the gift of the divine weapons by Visvamitra. They thereafter enter Kanvāsrama for spending the night therein. Next morning they reach Siddhasrama and meet the Risis. All these are not mentioned in this order in Valmiki or Kamban. Rama at the end requests Visvamitra to start the sacrifice, since there can be no more obstruction by Tātakā.

It is clear that this great poet of Malabar revels in the miraculous feat of the Lord, walking like a youth in human form, inspiring love not only in the minds of His parents but also in the minds of the all-knowing Risis like Visvamitra. The loving and youthful sports of Krishna, are, indeed, well known ; but the same joy is experienced by this poet in recounting the story of Rama's youth. The tragedy of Tātakā, the spiritual conflict of life, the growing anxiety of Visvamitra—all these make no appeal to the Malayalam Muse. It is all a child's play for Rama—a slight twang of the bowstring and no more. The magical and terrific battle which the demoness wages with Rama, in Valmiki and Kamban, is absent here. The saint takes the princes, shows the forest and describes her cruelty, rounding off his speech with a short request to kill her. Rama does as he is requested, feeling no qualms of conscience. All the same this destruction of Tātakā is a feat nobody ever dreamt of ; does not the saint Visvamitra say so ? She falls down like a great flying mountain at the mere twang of a bowstring almost reminding us of the feats of Krishna's childhood. It is not the cursed metamorphosis of a beautiful woman into a demoness but the divine metamorphosis of the demoness into a beautiful damsel described and emphasised at the end, that is the moral and message of this story.

It is again the story of the saviour sending the sinner to Svarga or the Heavens of the devas but not—be it remembered—to His own Heavens, Vaikunta, as in Tulsidas.

Both Tulsidas and Eluttaccan are following the Adhyātma Ramayana and hence the similarity ; but all the same even here Valmiki and Kamban are heard as distant echoes in that final metamorphosis and in the youthful feats of Rama. What change of tune and emphasis in their stories almost creating a new music of their own !

III

In Telugu, the most popular and the shortest Ramayana is by a famous lady Molla (mullai or jasmine is the Tamil

form of this name and Mullaiyar is the name of a Tamil poetess of the Cangkam age.) This Telugu poetess is said to belong to the age of Krishnadeva Raya and her description of the durbar of Dasaratha seems to remind us of the courts of later kings like that of this Raya of Vijayanagar, filled with the groups of good men, ministers, purohits or priests, relatives, ambassadors, songsters, friends, wives and sons of the king, comedians, artists and persons of wit and gaiety. Visvamitra in this version takes charge of Rama and Lakshmana from the king, Dasaratha. Whilst they are going through a dreadful forest, one Rakshasa woman with a terrifying form and roaring laughter comes towards them. At the sight of this cruel Rakshasi, that elephant among the saints, Visvamitra hastens towards Rama. " Here comes Tātakā. She is moving about. Do not think of her as a woman. Send your arrow-shaft so that this sinner may fall down dead "—thus he hurriedly addresses Rama. Here Rama is described as " one who was frightened ". This is rather curious ; it therefore looks as though the present reading is a mistake for ' one who was not frightened '—' Bhayapadedi ' should be ' Bhayapadadi '. If the fright is at the idea of killing a woman at the request of Visvamitra, no correction is needed and the verse, as it stands, will show Rama's moral horror at this unmanly act. (To continue the story.) Listening to the talk of the moon amongst the saints, Visvamitra, who has exclaimed thus, Ramachandra reasons in his own mind : " Killing this woman—how is that a greatness for my arrow ? Will not the heroes laugh at me ? " Visvamitra knowing the feelings of Rama cries " Fie " and frowns within his own mind. At this, Ramachandra, whilst the devas stand praising him, takes up and aims the straight and correct arrow at her chest appearing like a fortress gate. He, in this terrible play of his, makes Tātakā fall flat on the ground.

Molla also thus hurries through the story, clearly bringing out the cruel strength of Tātakā, the righteous indignation and justifiable fright of Visvamitra, the heroic contempt of Rama for Tātakā, his horror at killing a woman, his

strength, his regard for Visvamitra's fears and his final victory over Tātakā. Perhaps Visvamitra does not here come off well. Nor is the change in the attitude of Rama—first unable to bear the very thought of killing a woman and at the very next moment felling her down—developed in a harmonious way.

Ranganatha's *Ramayana Dvipada* is a rather popular Telugu epic of the Middle Ages. It runs flowingly in an easy style. It more or less translates the story of Valmiki. Visvamitra's almost maternal love for Rama, as if the latter were a child, is emphasised in this version, probably because in Valmiki, Visvamitra sings like a loving mother the waking song, a "Suprabhatam" for Rama, as soon as the sun rises.

Bhaskara's *Ramayana*, another famous work in Telugu, is written in a learned style and is more majestic. It is also a kind of translation of Valmiki but revels in exaggerations; for instance, he describes the noise of the bowstring as reaching the extremities of the whole universe and frightening even Tātakā—an idea which ill fits Tātakā as we know her in Valmiki where till her last breath she knows no fear. Kamban also exaggerates, but his exaggerations harmonise with the supernatural sphere to which he raises his story; but in others this high level is not always scrupulously maintained and the result sometimes is a feeling of artificiality, if not bathos.

Katta Varadaraja's *Ramayana Dvipada* in Telugu, published by the Saraswathi Mahal Library, Tanjore, belongs to the Naick period of the Tamil land. The style is very simple, sometimes becoming almost prosaic. It also closely follows Valmiki—a simple straight-forward and free but summarised translation.

It is surprising that in spite of some of these Telugu authors writing their works in the Tamil land, they do not show any inclination to follow Kamban of the Tamil land. The people of the Telugu country are more true to Valmiki probably because of their reverence for the great Risi, the author of the Ādi Kāvya, from whom, they probably feel they cannot differ.

The Short Story and its Development in Tamil[1]

A. CHIDAMBARANATHA CHETTIAR, M.A., Ph.D.

While the art of short story writing in Tamil is only 30 years old, its genesis may be sought in the early records of Tamil literature. There was a variety of prose mentioned in *Tolkappiyam,* the earliest grammar extant (5th Century B.C.) which must have approximated to fiction.* Though certain verses in *Kalittogai, Narrinai, Akananuru,* etc., represent only one episode in a picturesque manner and though we see therein men and women for a few minutes and see them in a few relationships and circumstances, they cannot be regarded as short stories proper, for according to Edgar Allen Poe, " A Short story is a prose narrative requiring from half an hour to one or two hours in its perusal ". The *Panchatantra tales* of the sixth century A.D., *Madana Kama Ra:jan's story,* the *Vikramaditya stories* have all existed and gained a foothold as imaginative literature in prose but all such stories are not " short stories ". Father Beschi of the 18th century and Ashtavadanam Veeraswamy Chettiar (author of *Vinoda Rasa Manjari*) made their own contributions to Tamil prose, based largely upon their faculty of imagination.

Subramania Bharati (1882-1921) may be rightly regarded as the precursor of Tamil short story writers. His stories *Tindima Sa:stri* depicting the customs and manners of Kerala, especially of the Nambudri Brahman

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1 Paper presented at the Third All India Writers' Conference at Annamalainagar.

* பொருளொடு புணர்ந்த நகைமொழி in Tol. Porul. S. 485. The Commentator cites சிறு குரீஇயுரை as an instance.

and *Swarna Kumāri* wherein a Brahmo Samajist bridegroom married to a Brahmo bride becomes a disciple of Lokamanya Tilak are the forerunners of the regular short stories that were to come later.

Isolated attempts at short story writing appear to have been made by Vedanayakam Pillai (1824-89), V. V. S. Aiyar (1881-1925) and Marai Malai Atigal (1876-1950). Marai Malai Atigal adopted the epistolary method wherein the action is unfolded by means of letters entitled *Kokilamba:l Kadithangal.* Each letter appears like a short story but all the letters are dove-tailed and when read together give the impression of a novel rather than a short story.

It would not be wrong to say that Kalki (R. Krishnamoorthy) is the father of short story writing in Tamil, judged by the technique and the range of his stories. For two decades, by his association first with *Ananda Vikatan* and latterly with the other periodical *Kalki,* he has established a reputation as one of the best short story writers in Tamil. His faculty as a writer is well-known. He was able to adapt himself to many varied forms of composition such as the novel, the short story and the essay. He was probably of the view that if the novel is a pocket-theatre, the short story is a novel-in-little. That explains the occasional length of his stories.

Almost contemporaneous with him arose two other writers S. Vridhachalam known familiarly as Pudumai Pithan (1906-1948) and Ku. Pa. Rajagopalan, whose names will be remembered by posterity as forcible and penetrating short story writers. They have passed away in recent years, leaving their families in no affluent circumstances. In the words of Mr. Jambunathan, Pudumai Pithan was a top-rank short story writer of originality. He translated several of the world's best short stories. *Ulagattu Siru Kathaigal,* and *Deivam Kodutta Varam* are two volumes of his translations. Several of his original

stories betray the influence of Maupassant, Kipling, Tolstoi and Gorki. Wild and undisciplined as he was, his stories betray, however, a morbid genius. His creative genius must have taken the pen from his fingers and moved in directions strange and unknown. He does not hesitate to show life as it might be in some nook or corner of the country. For compression and abbreviation he has few parallels.

Ku. Pa. Rajagopalan created many new characters that are life-like. The commonplace and generally ignored facts of life formed his province and his stories are rich in suggestion, sure incendiaries of the imagination of the reader. He used the most fertile words and selected details which would call up to mind several other details connected therewith. His fame will rest not merely on his own productions (*Kā:na:male Kā:dal, Punar Janmam* and *Kanaka:mbaram*) but on his masterly translation of *Dr. Jekyll and Mr. Hyde* (as *Irattai Manithan*).

There is now a legion of short story writers in Tamil, as the short story has come into its own as a popular form of literature, prompted mainly by the rush of modern life and fostered by several magazines in Tamil.

Panchamirtham, Lakshmi, Ananda Vikatan, Kalki, Manikodi, India, Prasanda Vikatan, Ananda Bodini, Kalai Magal, Vasantam, Chintanai, Amudha Surabi, Manjari, Sakti, Ponni, Kalai Kadir, Kumutam, Katal, Siru Kathai, Ajanta, Swadesamitran Weekly, Dinamani Kadir, Veera Kesari, Ila Kasari and *Dinakaran* are some of the magazines which have promoted this art.

It will not be possible to do justice to all of the writers in this short paper. I shall, therefore, confine myself to a few of them with whom I stand in the relationship of a reader.

The President of this Conference Dr. Sir S. Radhakrishnan said at the last conference in Banaras that the

aim of literature is not so much to entertain or to instruct as to kindle the spirit in us. And the short story being one of the forms of literature, it is but natural to expect that some at least of the stories will inspire and elevate man. *Chidambaram* by Subramanya Bharati is one such story. It brings out the truth Chidambaram (abode of Shiva) is Srirangam (shrine of Vishnu) and Chidambaram is Palani (habitation of Subramania), that is to say " God is one ". *Ku:ni Sundari* by C. Rajagopalachariar is another. In this story, a Vedanta Sastri (Retired Sub-Judge and widower) is wedded by force of circumstances to a Hunch-back 22-year old woman. Upanishadic wisdom that if one looks at her body she is not seen and if one looks at her the body is not seen is conveyed dexterously. *Tamil Mangai* by Ku. Pa. Ra., *Veda:nta Ke:sari* by Jeeva (Narana Durai Kannan), *Irattai Tamarai* by N. Chidambara Subramanyam, *Amara O:viyam* by Mahudam are some other stories which belong to this category.

According to Vachell, however, as endorsed by Pain, short story is not a serious contribution to literature. Hence, writers in all languages usually cater to a public that wants to be amused at a short sitting rather than instructed. From this point of view, stories pointing out the variance between the ideal proclaimed on public platforms and the actual practice receive the close attention of the public. *Tani Oruvanukku* by Pudumai Pittan contains in almost every line a satiric touch characteristic of the author, who shows that while people were eloquent on the public platform saying " if there is one man who has no food, we will annihilate this world," Amacci Samban, a Harijan orphan and several others like him die for want of a morsel of food. *Veda:nta Ke:sari* by Jeeva depicts how a Kaivalya Gnani tempts the wife of one of his devoted disciples. *Prathiva:thi Bayankaram* by the same author shows how a Sattainathar, who talks glibly of his socialistic views is engaged in a lottery with a view to swindling the money of others to their sad distress. *Ponniah*, a story by another writer, Govindan, thinly dis-

guised as Vindan, shows how a District Board President of reformist views tries to get rid of a barber suffering from the ravages of flood by shelling out Rs. 50 rather than allow him to stop in the pial of his big house. *Nondi Kuruvi* by Kanaiyali similarly shows how a college girl acts contrary to her eloquence on prevention of cruelty to animals and birds.

"Who is to blame ?" is another popular theme among short story writers in Tamil, as in other languages. Rajagopalachariar in his *Pattasu,* Annadurai in his story *Kurrava:li Ya:r,* Pudumai Pittan in his *Ponnagaram* and Jeeva in his *Kolu Bommai* have tried to show that if the character in the story has thieved or has committed adultery it is because of the neglect and carelessness of Society.

Several old stories have appeared in new form, according to the mental attitude of the authors. *Dro:hama?* (Is it treason ?) by Ku. Pa. Ra and *Rayasam Venkanna* by Karunanithi are stories based on the historical anecdote by which Tanjore passed on from the Nayaks to the Mahrattas. These two writers see Venkanna from different angles and the stories are the result of their creative imagination brought to bear upon the dry facts of the historian. *Pa:ta:li* by Pushpaturai Subramanyam makes Ajatasatru live again amidst us. *Araikurai Kathaigal* (Incomplete Stories) by Konashtai give a new shape and colour to Yayathi's exchange of his old age with his son's youth. *Agalya:* by Pudumai Pittan is a story retold differently in a daring manner and the required setting.

Another pet theme is the Writer's life and livelihood. Kalki portrays how a story-writer finding that his beloved is taken over by a film producer, becomes a *Sanyasi,* at least in another film. (This he does in *Sunduvin Sanya:sam*). Vindan shows how a Tamil writer, when neglected in his Country, goes to the north and how his writings in Hindi under a disguised name (Vakranathji) are widely translated in Tamil and how his books are the best sellers. Pudumai Pittan in *Kaditham* (Letter) shows

how people who write to authors long letters in private applauding their works hesitate to insert a line in public and thereby only help the authors to live in penury. N. Chidambarasubramanyam's *Eluta·ta Katai* (A story that was not written) is indicative of the fact that at times it becomes impossible for a long time for an author to write a really good short story.

Certain writers in their short stories indicate their thorough mastery of the psychology of men and women. Aru. Ramanathan is an adept in stories relating to sex psychology. T. K. Sreenivasan shows his knowledge of men and women in his stories such as *Tunba Kathai.* A natural intimate insight of woman is noticed in the stories written by Lakshmi (or Dr. Tiripurasundari), Kumuthini and Guhapriyai. For example, Lakshmi's stories *Wonderful Women* (*Visittira Pengal*) and *I Class Ticket* are as fresh and interesting as those of Bani Ray in Bengali and they are all worth the telling. There is a naturalness and reality in her dialogues, even though she is not reporting the conversation directly. Vindan, like Govinda, in *Maithili,* depicts well the feelings of men and women of the lower classes. Vindan's advantage is that he himself hails from the labouring class. Periaswamy Thooran, M. Varadarajan, Rajam Krishnan and K. V. Jagannathan also show their thorough understanding of the mind of children. In his story *Pavala Malligai* Jagannathan has shown how a young girl fond of gathering Parijatham flowers for her deity is upset by the cruel intention of the owner of the house to cut the tree. Rajam Krishnan has shown her knowledge of child psychology in her story *Pinchu Manam* (Tender heart).

Some writers have shown how the object of admiration and love of certain persons inspire those persons in their work of art and how when the object is removed from their presence they are unable to attain their usual excellence. Jeeva's *Fiddle Na·dha Brahmam* and Pushpathurai Subramanyam's *Jeeva Silai* are instances in point.

The misbehaviour of certain cinema proprietors or Directors has become another popular theme with writers. Jeeva's *Mrunalini* and Kalki's *Sunduvin Sanyasam* serve as examples.

The ethics of the removal of untouchability, widow remarriage and inter-caste marriage have been wrought into the texture of many of the stories. Kalki's *Visha Mantiram* depicts how the presence of a Harijan Inspector of Post Offices has not affected the capacity of the Post-master in removing the poison caused by snake-bite. A. S. P. Aiyar's *Van Malar* (in his collection *Vidhiyin Ceyal*) shows how Saroja, a young widow, remarries much against her early vow, after attending the All-India Women's Conference at Nagpur. But a more powerful story than this is Pudumai Pittan's *Vali* (Way). In this story, the pangs of a widow and her willingness to die are set forth. An accidental wound is caused in her chest. Blood flows out. She has no anxiety to stop it and finds relief in life expiring. She dies as though with a curse on the Creator, on man-made laws bordering on injustice and inequality. Stories which are likely to promote inter-caste marriages are not wanting. I will mention one or two. Yogi Suddhananda Bharati's *Kalima:vin Ka:tal,* wherein the daughter of a Muslim Fakir is married to a Hindu of an Ashram and Annadurai's *Pe:ran Bangalo:ril* (Grandson in Bangalore) wherein a young Brahmin widow is married to a Mudaliar teacher may be cited.

Stories prompting us to care for our helpless and less fortunate brethren are many. The contrast between worship at the temple with pomp and splendour and abhorrence of the beggar or the needy at the same time is brought out in stories such as *To a Single Individual* by Pudumai Pittan, *Desa:ntari* by Gurusamy and *Ko:yil Vilakku* (The lamp in the Temple) by Akilan. In the last mentioned story, Akilan has shown with deep pathos how a child is born in utter darkness on a stormy night and how a shop-owner (in ration time) who refuses to sell

kerosene to Samban for four annas, is engaged in the public switching on of the electric lights he has put up there at a cost of thousands of rupees.

Stories written by some writers have a literary flavour. Among them special mention must be made of Mu. Va. (M. Varadarajan) who makes no bid for cheap popularity and is content to express his thought in flawless Tamil to a public who is able to understand and appreciate his works. The collection of his stories entitled *Vidutalaiya:?* ranks among such publications. In one of the stories, *Katta:yam Vendum* he depicts the unemployment and poverty, and the consequent begging and suicide of a youth in a way characteristic of his own. Jeeva's story *Mullai* and Mahutum's story *Thirumaraiyin Theerpu* are other good illustrations.

There are some writers who write with the technique of story within a story. Akilan's story *Pen Pa:vam,* in which the tragic occurrence of a bus accident is told with remarkable power, is an illustration. Another good example of this tendency is found in S. P. Harshan's *Kodiyum Kolum,* where two episodes are so well-combined as to give the impression that they are one. Though the story is entitled " The Creeper and the stick ", the creeper symbolically expresses a woman and the stick similarly her husband. The outline of the story is as follows :— A merchant makes love to the daughter of a teacher. The father does not allow the girl to marry him because of his wealth. With vengeance the merchant dismisses from his service her husband who is employed in his firm. Further, he is intent on giving further trouble to the couple. The missing of a train offers him an opportunity to hear the story of a cartman, who would not drive the cart on hire for the man that had married the girl the cartman had loved before, lest he should kill the husband. In the story the words occur : " Is it just for me to say that I am interested in the growth of the creeper whilst I at the same time am removing the staff over which it has crept ?"

Whilst most writers of short stories do not give the complete endings and leave the readers to muse upon them, writers like A. S. P. Aiyar, Annadurai and Suddhananda Bharatiar do not usually put the reader in doubt in regard to conclusions; they do dilate upon them besides.

A word about the tendency to adopt short stories as a means of propaganda. It is Karunanithi and Annadurai who are generally regarded as offending in this respect. C. Rajagopalachariar, A. S. P. Aiyar and Yogi Suddhananda Bharatiar are no exceptions. These writers appear to propagate their views on society in the course of their writings. They have a great appeal to a large reading public. About Annadurai as a prose-writer the General Secretary of the conference, Mr. M. R. Jambunathan, on a former occasion said, "he wields his pen with fervour to rouse the spirit of the masses". "Propaganda is a concession, a big concession no doubt, to the taste of a large section of the people of the time", wrote Barry Pain. The success of the short story depends, as has been stated by him, on the public taste and knowledge. Great collaboration is expected between the reader and the writer of a short story. A highly artistic work is rarely popular, because in our country the half-literate readers, whose number is considerable, expect their author to state everything. Though Annadurai's volume entitled *Short Stories* (*Siru Kathaigal*) contains stories wherein the rhetoric has greatly outweighed the creative tendency, the Volume called *Karpanai Chitram* (1947) has stories in which propaganda is subordinate to creative genius. Even the slightest story, like the *Minutes' Story* (*Nimisha Kathaigal*) which appear in *Dinamani Kadir*, will yield under analysis a conception of the moral values of the characters and incidents in the story. Though conscious didacticism in a short story is to be avoided as far as possible, to let it go without a general moral philosophy is to take away the greatness of art. Though according to Hudson, the aim of the short story is to provide amusement for the idle

hour, that story should be regarded as the best, other things being equal, which kindles the spirit in us.

Another short story writer who has impressed me is "Maya:vi". One remarkable story is *Pani Thirai.* Krishnan, a friend of Ramu for over 20 years, lives in a house built by the latter 15 miles off Bombay. The house was constructed as residence for the sick wife of Ramu. Owing to financial difficulties, the house is required by him now. Krishnan refuses to vacate owing to a misunderstanding caused by a Sait, the prospective buyer. The false prestige of Krishnan, the lovable nature of Ramu, the waywardness and cruelty of Krishnan's friends who go to the length of scorning the owner of the house, the pathetic position of the ailing patient, Krishnan's dramatic appearance at Ramu's house, his offer to vacate the house for the occupation of the patient are all portrayed with vividness, insight and sympathy. The characters live in our minds long after we have read the story and the march of events in the story impresses on us as natural in the circumstances.

Among other short story writers, who write with imagination and skill, mention may be made of Tevan, Chandilyan, Anai Kunchitapadam and Puttaneri Subramanyam.

Among short tales which are fit to be placed in the hands of students mention may be made of *Siru Kathai Tiral* by C. M. Ramachandram Chettiar, *Nattupura Kathaigal* and *Samuga Kathaigal* by K. Appadurai, *Vignana Kathaigal* by P. N. Appuswami (which reminds one of *Just So Stories* by Kipling), and *Siru Kathai Kalanjiyam* by Palur Kannappa Mudaliar.

Among translations, the stories from Indian and continental languages translated by Pudumai Pithan, Ku. Pa. Rajagopalan, R. Veelinathan, Senapathi, T. N. Kumaraswami and A. K. Jayaraman deserve special men-

tion. The attempt in 1946 of S. Guruswamy to translate about nine stories from different Indian languages is laudable. These stories are well worth a perusal.

The value of the contributions to the development of the art of story writing for children made by Ala. Valliappa, Tamil Vanan, *Ambuli Mama* and *Kannan* can scarcely be exaggerated.

Among Jaffna writers, Ariyaratnam, Vaithilingam, Sambandam and Ilangaiyarkon appear to be eminent.

S. V. V., Periaswamy Thooran, Suki and Nadodi, by their clear and well-proportioned outlines, their graphic description of the appearance and attitude of the characters, their skill in making commonplace things significant by their touch have endeared themselves to a host of readers. Many of their writings are on the border line between a short story and an essay or a skit.

Many short stories have been appearing from time to time in various periodicals and magazines and some of them are dull and insipid.

But it is a pleasure to read in the magazines, stories such as the following :—

Nondi Kuruvi	by Kanaiyali
Jala Samadhi	by Jagasirpiyan
Kadalum Karaiyum	by Somu
Thambiyum Tamayanum	by Gnanambal
Anna Pu:rani	by K. R. Gopalan
Avan A:nmakan	by Somas
Adutta Veedu	by Kausikan
Kanivu	by S. T. Sreenivasan.

If I were asked to recommend a dozen Tamil short stories for translation into other Indian languages, I would recommend the following :—

Ku. Pa. Rajagopalan's	*Ka:na:male Ka:thal*
Puthumai Pittan's	*Vali*
Kalki's	*Visha Manthiram*
Suddhananda Bharati's	*Kadikara Sangili*
Akilan's	*Ithaya Ciraiyil*
Vindan's	*Mullai Kodiya:l*
Lakshmi's	*Vil Vandi*
Jeeva's	*Veda:nta Ke:sari*
Mayavi's	*Panittirai*
T. K. Sreenivasan's	*Tunba Kathai*
Pushpatturai Subramanyam's	*Jeeva Silai*
Kanaiyali's	*Nondi Kuruvi.*

I should not conclude this account without referring to the following authors who contribute regularly to magazines :—

K. Rajavelu	Pushpa Mahadevan
K. N. Subramanyan	Gomathi Swaminathan
G. Kausalya	Venkatalakshmi
V. Rangarajan	Purasu Balakrishnan
Radha Manalan	Vai. Shanmugasundaram
Thillai Villalan	G. S. Balakrishnan.
Anuttama	

As the interest, number and merit of the reading public grows, so will the merit and range of this new form of literature develop. The art of short story writing in Tamil therefore has a great future.

The Pallavas, their origin and their title "Videlvidugu"

C. NAGALINGAM.

The dynasty of kings known as the Pallavas ruled over a good part of South India and the Deccan from about the middle of the third century A.D. to the close of the ninth century. At the height of their power their authority covered the whole of South India and a large part of the Deccan and Western India. The first king of this dynasty, so far as it is known today, was Sivaskandavarman (*c.* 225 A.D.) Mahendravarman I (600-630 A.D.) and his son Narasimmavarman I (630-668 A.D.), who was also known as Mahamallan, were two of the greatest kings of this dynasty. During the reign of the former, the Chalukya Emperor Pulikesin II invaded the Pallava kingdom without much success, and he repeated his invasion during the reign of Narasimmavarman. This time the Pallava army defeated Pulikesin in a series of battles and pursued him into his own territory as far as his capital Badami, and after the historic battle there, destroyed that city and erected a pillar of victory on the site. The Pallava general who was responsible for this great victory was Paranjothi who in his later life became a saint with the name of Siruthondar (Humble servant of God). He is one of the sixty-three Saiva saints mentioned in the Tamil *Periya Puranam* which has the following stanza with the reference to his early military career :—

மன்னவர்க்குத் தண்டுபோய் வடபுலத்து வாதாவித்
தொன்னகரந் துகளாகத் துளைநெடுங்கை வரையுகைத்துப்
பன்மணியு நிதிக்குவையும் பகட்டினமும் பரித்தொகையு
மின்னன வெண்ணில கவர்ந்தேயி கலரசன் முன் கொணர்ந்தார்

TRANSLATION[1] :—

> He (Siruthondar) led the (Pallava) King's army, destroyed the ancient city of Vatapi (Badami) in the Northern Country and brought before the king gems and treasures, herds of horses and elephants and other countless spoils of victory.

This enmity between the Pallavas and Chalukyas continued for several generations resulting in many battles with varying fortunes till the first Chalukya empire came to an end about a century later.

Another episode in the life of this great Pallava king which will be of special interest to Ceylon readers refers to the Sinhalese prince Manavamma. This prince, on being deprived of his kingdom by his enemies, took refuge with Narasimmavarman and stayed with him for nearly thirteen years in the hope of securing the help of the latter in order to regain his lost kingdom. The Sinhalese chronicle Mahavamsa[2] gives a vivid description of the royal treatment given by Narasimmavarman to the refugee prince of Ceylon, the great friendship which existed between the two, the part played by Manavamma in the Chalukya campaigns of Narasimmavarman and the help rendered by the Pallava king to Manavamma which resulted in the final restoration of the latter to his ancestral throne in Ceylon.

The Pallavas had their capital at Kanchipuram, also known in its shortened forms as Kanchi and Kachchi, situated about forty-five miles south-west of the modern city of Madras in the very heart of the Tamil land referred to in ancient Tamil literature as Thondaimandalam, which may be said to correspond roughly with the area covered by the North Arcot and Chingleput Districts at the present day. Kanchi still survives and is regarded by the Hindus as one of the seven sacred cities of India. It also retains

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1 C. Rasanayagam: *Ancient Jaffna*, p. 235.

2 *Culavamsa*, Part I, (GEIGER'S Translation) pp. 103-109.

intact a number of structures of the Pallava and the later Chola periods. One of these belonging to the Pallava period is the Vaikunthaperumal Kovil (Vishnu Temple) which contains a number of important Pallava inscriptions. These will be referred to later in this article. It was in the city of Kanchi that the Tamil *Kanda Puranam,* which has its original in the Sanskrit *Skandapurana,* was composed in the tenth century by Kachchiappa Sivachariyar, the high priest of the Siva Temple in that city.

The Pallavas were not only great builders but were also active patrons of all the fine arts and crafts which South India can boast of today, such as music, dancing, painting, sculpture, etc. The world-famous sculptures at Mamallapuram on the sea coast about thirty miles south of Madras are an enduring monument to the eminence achieved by the Pallavas in the field of creative art. With regard to their religious persuasions, most of the Pallava kings were either Saivites or Vaishnavites and a few of them were Buddhists or Jains. In administration they were efficient, enlightened and progressive. They encouraged knowledge regardless of the source it came from. As warriors noted for their personal bravery no less than for their knowledge and practice of the military art, they were pre-eminent among the royal houses of India. For nearly seven centuries they formed the bulwark of South India against invasions from the North, and during this period they resisted successfully such North Indian conquerors as Samudra Gupta (*c.* 350 A.D.) and Pulikesin.

The Pallava dynasty came to an end in 890 A.D. during the reign of Aparajithavarman. Thereafter the leadership of South India passed over to the Cholas who had hitherto been tributaries under the Pallavas. Many members of the Pallava royal house took service under the Cholas as chieftains, ministers, and generals and their descendants continued to play a leading part in the Chola empire until very near its fall in the sixteenth century. One such Pallava descendant was Pallavaraya Thiruvaranga Karuna-

kara Thondaiman, the most famous general under Chola Kulottunga I (1070-1120 A.D.) and the founder of the ancient naval and military base of Thondaimanaru in North Ceylon.

The extracts given below from the book[3] of Dr. Minakshi, one of the recent writers on Pallava history and from the preface contributed to it by Professor Nilakanta Sastri, the then Professor of History in the University of Madras, will give the reader a fair idea of some of the outstanding characteristics of the kings of the Pallava dynasty and the part they played in the growth of South Indian culture.

PHYSICAL CHARM OF THE KINGS.

Besides the surnames and other descriptions which reveal the personal charm of the kings in general we have actual portrait statues of many Pallava kings from which we can study their physical build and their appearance. The portrait statues of Simhavisnu and Mahendravarman in the Varaha cave at Mamallapuram make us infer that the Pallava kings were tall, well-built and possessed all the dignified marks of royalty.

LEARNING AND CULTURE.

The Pallava kings were well learned and highly cultured. For example we have in Mahendravarman I an author of Sanskrit plays, a great musician and an all round royal artist. Rajasimha and Pallava Malla again are described as kings well-versed in all the Sastras and philosophical works.

RELIGIOUS QUALITIES.

Almost every one of the Pallava kings was of a religious temperament. They were usually tolerant towards their subjects and stood as defenders and protectors of the different faiths that prevailed in the kingdom.

Professor Nilakanta Sastri makes the following comments in his preface :—

The age of the great Pallavas of the Simhavisnu line was perhaps the most formative period of South Indian

3 *Administration and Social Life under the Pallavas*: pp. 40-41.

> Culture. It was an age of great art and great literature. A widespread and popular religious revival swept the face of the land, and was marked by celebrated contests between the upholders and traducers of Vedic forms of religion. Temple architecture and portrait sculpture attained forms of excellence that have remained models for all later times. And the area of the influence of Tamil Culture spread beyond the seas into the colonies of the East.

A number of scholars, European, Indian and Ceylonese, have written on the history of this illustrious dynasty, and much light has been and is continuing to be thrown on different aspects of Pallava history. But with regard to the origin of the dynasty itself there are wide differences of opinion among historians. There are two schools, one favouring a North Indian and the other favouring a South Indian and Tamil origin of this dynasty. Even among writers belonging to the same school there are differences as to the exact North or South Indian Origin. In stating the present position with regard to this difficult question this writer cannot do better than to quote the relevant extract, though somewhat long, from the same author.[4] It is given below :—

> The origin of the Pallavas is still as obscure as ever.[5] There are many indications pointing to a North Indian origin of this line of rulers ; their earliest charters are in the Prakrit language and they are from the beginning patrons of Sanskrit learning and culture. But the attempt

4 *Ibid*, pp. 10-13.

5 A summarised account of the views of all the previous writers on *The Origin of the Pallavas* with fitting criticism are contained in Gopalan, *The Pallavas of Kanchi*, pp. 15-31.

The writers who favoured the Northern origin for the Pallavas are :— Vincent Smith—*Early History of India* (1904), p. 348 and Smith in fact revised his original theory and later on concluded that the Pallavas belong to the South, Venkayya—Ar. Survey Report, 1906-7, pp. 219-221 ; Lewis Rice—*Mysore and Coorg from Inscriptions*, p. 53.

The writers who favoured the indigenous origin for the Pallavas are :— Elliot—*Coins of South India*, pp. 38 et seq—connected the Pallavas with the Kurumbar tribe of South India ; M. S. Ramaswami Aiyangar—*Studies in South India Jainnism*, p. 143—suggested the theory that 'Tiraiyar' of the Tamil Literature are synonymous with the Pallavas of the early charters ; Rasanayagam Mudaliar—*Indian Ant.* Vol. 52, pp. 75-80 tried to discover the home of the Pallavas—In the island of 'Mani Pallavam' which he identified with Jaffna.

to connect them with the *foreign tribe* of the Pallavas fails to take account of the distinction between the tribal name Pahlavas,[6] and that of the ruling dynasty—Pallava : ......it also ignores the local traditions centering round Pallava, sprout. Asvatthama is said to have cradled his baby in a litter of sprouts and the title Pottaraiyar adopted by several rulers of the line is most probably connected with Pottu—Tamil, a tender sprout. The word Pottu has indeed another meaning, the bull, quite appropriate to designate these monarchs. Again, Naccinarkkiniyar, the celebrated annotator of the Tamil Classics, narrates a story that has become, in modern times, the starting point of a theory which, with several variations, seeks to establish a Tamil origin for the Pallavas.

Possibly basing himself on an earlier text, the Manimekalai,[7] Naccinarkkiniyar states that a Cola ruler of Nagappattinam who had a liaison with a Naga princess of the nether-world left word with her that if on the sea she floated the issue of their love with a tondai creeper round its neck, and if the child reached the shore safe, he would recognise him as his own baby and give him a part of the kingdom for his appendage. Naccinarkkiniyar states that this was the origin of the Thondaimandalam and of the Tiraiyar (the wavemen), who were no other than the Pallavas.

Valuable as an indication of what was once believed, this late story cannot obviously bear the burden of the modern reconstructions founded on it ; the story is itself the result of much theorising, which ignores the nature of early Pallava charters and their numerous affiliations with North Indian culture. We must note, however, that epigraphy supports the special connection between the Tondai plant (the thorny creeper) and the Pallavas ; Mahendravarman is called the king with the beautiful tondai garland in the Dalavanur cave inscription. We must hold, therefore, that even if the Pallavas were of northern extraction they adopted the manners of the Tamil country such as the use of a family tree or plant. The Colas had the " ar ", and the Pandyas the " vembu ", as their respective family emblems.

There is also no demonstrable connection between the Pallavas and the Kurumbar ; the latter continued as

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6 Venkayya, Ar. Sur. Rep. 1906-7, pp. 219-221.

7 cf. Nilakanta Sastri—*Studies in Cola History*, pp. 52-53.

a separate tribe, subject to the rule of the Pallavas and later of the Colas and in the reign of Aparajita, we come across a chieftain who bears the surname "sun of the Kurumbas"—Kurumbaradittan. The designation of Kadavar or Kaduvetti, often applied to them, tells us more of their work in the Tamil land, the spread of civilization in forest tracts, than of their origin.

Recently, K. P. Jayaswal has ventured upon the theory that the Pallavas were good Brahmin aristocrats from the North, military by profession, and connected with the Vakatakas by ties of blood. According to him the Pallavas were a branch of the Imperial Vakatakas. While we are prepared to admit the northern affinities of the Pallavas, it is difficult to see the correctness of the conclusion that the Pallavas were Brahmins and that they were a branch of the Vakatakas.

Judged by a study of the early charters of the Pallavas it is clear that they were only Kastriyas and that their connection with he Brahmin Aswatthaman and Dronacarya is purely legendary. That they were Kastriyas is supported by a direct statement in the Talagunda inscription where Mayurasarman laments the influence of the "Pallava Kāstriya" over the educational centre—Gatika of Kanchi. The points of relationship which Jayaswal has cited as connecting the Vakatakas with the Pallavas are not substantial. Therefore, at the moment we can only state that the Pallavas were a family of rulers, Kāstriyas by caste, originally rulers of a good part of the Deccan, and that they had connections not only with one dynasty like the Vakatakas but with several royal dynasties of the Deccan.

The reader will have seen from the above quotation the bewildering variety of views expressed by different historians, and this writer will, therefore, feel satisfied if his contribution will at least take the problem nearer solution even if it does not solve it completely to the satisfaction of all. The new view which is presented here rests mainly on the interpretation of the term *Videl vidugu* (விடேல் விடுகு) which occurs so frequently in Pallava history. With regard to this term Dr. Minakshi observes :

Tht term *Vide:l vidugu* has a very significant place in Pallava history as a perusal of the epigraphical refer-

ences to this term arranged in chronological order will show. The precise meaning of this term has so far not been explained satisfactorily as the only interpretation available and generally accepted is 'the crashing thunderbolt'. The latter half of the term 'vidugu' is taken to be the Telugu/Canarese word *Pidugu* a thunderbolt."

Obviously the term is by no means easy : but one is tempted to suggest that *videl* may be a contracted form of *vidaivel*, and that *vidugu* may be an abstract noun derived from *vidu*—to discharge or send forth, so that the whole expression may stand for (an order) despatched with the victorious bull-mark.[8]

The present writer ventures to suggest yet another meaning to this elusive term based on his study of Pallava history. But before proceeding further he wishes to express his indebtedness to Dr. Minakshi for the very copious and valuable information given in her note[9] on the term *Videl Vidugu*. Had it not been for this information this article would not have been written. Now in the term *Videl Vidugu* the latter part *Vidugu* is most probably the old form of *Viduthu* (விடுது) which is the modern Tamil word for the sounder used in sea crafts for measuring the depth of the sea. The Telugu-Canarese word *pidugu* is perhaps the same as the Tamil word *vidugu* or both of them belong to the same group of words with almost similar meanings. The word *vidugu* is the abstract noun derived from the Tamil word *vidu* (விடு) meaning to drop or to discharge, and *vidugu* means that which is dropped or discharged. The sounder in a ship is also like a bolt usually made of some heavy metal such as lead or iron and when dropped into the sea goes crashing down to the bottom. Another Tamil word which is somewhat similar to the word *viduthu* is *vizhuthu* (விழுது) which is the root that descends from banyan and *thalai* trees (தாழை). The latter grows on sea beaches and on the banks of lagoons. We have already seen the meaning of the

8 C. Minakshi, *Social Life and Administration under the Pallavas*, p. 45.

9 *Ibid*, p. 46.

second part of the term *videl vidugu.* Now the first part *videl* may be split into *vidu - Vel* (விடு-வேல்) *Vidu* means to drop and *Vel* means chief. So *Viduvel* means the chief who drops and the complete term *Videlvidugu* split into (Vidu + Vel) + Vidugu (விடு+வேள்)+விடுகு means the chief who drops the sounder. In modern Tamil the position of the different words will be *Vidugu* + (*Vidu* + *Vel*). In old Tamil the position was perhaps the other way about or such interchange of positions may have been a peculiar feature in the formation of nautical terms. The Tamil name Muruga Vel which is also found in the form Vel Murugan or Vel Murugu shows that such change of positions did take place in the past. As regards the words *Vidu-Vel* becoming *Videl* an examination of the derivation of the modern Tamil word *Thandaiyal* (தண்டையல்) which has been anglicised into tindal meaning master of the ship will show that the derivation of *Videl* from *Vidu-Vel* is not wrong. The word *Thandaiyal* is derived from *Thandu-Al* (தண்டு+ஆள்). *Thandu* is oar and *Al* is person. So *Thandaiyal* means oar person at the oar or holding the oar. It will be noticed here that the *l* (ள்) in the Al has become l (ல்) as in the word *videl.*

Even today small crafts constructed by the Tamils are not usually provided with the device for fixing the helm (சுக்கான்) and in place of the helm an ordinary oar is used as an improvised helm to control the direction of the vessel. In the distant past when the Tamils first ventured out on the sea in small crafts an ordinary oar must have been always used as the directing helm, and the person who held it was called *Thandu Al* or *Thandaiyal.* Another possible objection which may be raised with regard to the derivation of *Videl* may be about the word *Vel* (வேள்). It is commonly believed and frequently stated that the word *Vel* had an exclusive application to the chiefs of the Marutham or agricultural regions of the Tamil land. That this view is not correct is evident from the Indus valley inscriptions as deciphered by Fr. Heras

in his epoch-making work *The Proto-Indo-Mediterranean Culture* and also from the Tamil word *Vela* (வேளா) which means the sword fish or shark which is the king of the tropical seas.

In the early days of man's adventure on the sea in small crafts the master of the craft probably had two functions as he has even today in such crafts, namely, (1) sounding the depth of the sea, and (2) controlling the helm. Of the two, sounding the depth was probably the earlier and more vital one. At a time when man's knowledge of propelling his craft was in the initial stages he would have been extremely careful not to get into deep and dangerous waters from which he would not have been able to get back to the shore, and therefore frequent soundings would have been necessary. In modern sailing vessels the two functions mentioned above are delegated to a senior member of the crew or to a second in command called the *Malumi* (மாலுமி) or *Chukkani* (சுக்காணி). None else can attend to the two functions without an express order from the master or from the duly appointed second in command. When a ship happens to be sailing in the vicinity of shallow or rocky waters the order *Viduthai Vidu* (விடுதை விடு) which means 'take a sounding or literally drop the sounder' often rings out from the master as it is very vital in such circumstances to steer the ship off from the dangerous places in order to avert any possible disaster. It is said that the Hindustani term for this is *dal-e-dal* which seems to have a close phonetic similarity to the Tamil *Viduthai Vidu*.

Each of these two original functions of the master in due time gave a name to him. One is *Videl Vidugu* and the other is *Thandaiyal*. So then the meaning of the word *Videl Vidugu* is *master of the ship*. Perhaps because the necessity for taking frequent soundings decreased as man's knowledge of the sea and of propulsion increased, and because it is the longer word of the two, and the naval tendency is always to be curt and brief *Videl Vidugu*

appears to have gone out of use and *Thandaiyal* remains to this day as the Tamil word for the master of the ship.

Fortunately in the collection of epigraphical and literary references to *Videl Vidugu* given by Dr. Minakshi there are at least three which support and strengthen the meaning given above. They are (1) *Videl Vidugu Kal,* (விடேல் விடுகு கல்) a stone weight used during the Pallava and also the Chola periods, (2) *Videlvidugu tulaiyitta sempon* (விடேல்விடுகு துளையிட்ட செம்பொன்) a gold coin which was identifiable with a hole in the centre certifying to the fineness and genuineness of the coin and which bore the hall-mark *Videlvidugu* (3) the words *Videl vidugu ennum tiruvanai nadavi abhisekam seydu* (விடேல் விடுகு என்னும் திருவாணை நடாவி அபிஷேகம் செய்து) which form part of the Tamil inscriptions in the Vaikuntha Perumal Temple in Kanchi which describes the coronation of Nandivarman II otherwise known as Pallava Malla (710-775 A.D.).

(1) *Videlvidugu Kal* : At the present day in steamers as well as in sailing vessels the sounder is made of some heavy metal such as lead or iron but there can be no doubt that before man discovered the use of metals, sounders fashioned out of stone (*Kal*) were used for a very long period. This is proved by the fact that stone sounders are used even today by Tamil fishermen who sail the *Catamaran* (கட்டு மரம்) which is perhaps the earliest and most primitive sea craft used by man.

The figures 1—4 represent three stone sounders in actual use today in Thondaimanaru. (Fig. 1, 2, 3, 4). Figures 2 & 3 represent the same stone in different positions. One noticeable fact about this stone is that the seamen while on land invariably referred to it as *Viduthu Kal* (விடுதுகல்) but on sea when it is put to use they always refer to it as mere *Viduthu*. The idea of stone disappears and it becomes a mere equipment. A few facts relating to the shape, size and weight of this stone may

not be out of place here. It is made of ordinary Jaffna lime stone and chiselled as smoothly as possible. It is circular in shape and flat at top and bottom with a hole in the centre. The purpose of the hole is to secure the stone from slipping by means of a rope passed through the hole and fastened (Fig. 1). The dimensions and weight of an average stone are as follows:—

Diameter	*Circumference*	*Height*	*Weight.*
			lb. oz.
4″	14″	2⅜″	2 10

About thirty years ago almost every Catamaran which went out to sea was equipped with one of these stones. Today only a few old persons are actually using them, but their days are numbered and in a few years they will disappear altogether and even the name will not be known or understood. In fact some of the young fishermen did not even know what it was when the writer made inquiries about it in his attempts to obtain a few specimens. As this stone may prove to be of some historical value it may be worthwhile to record here the causes leading it its rapid disappearance in the recent past. Though this stone was originally used for finding the depth of the sea it seems to have been preserved by the fishermen for a quite different purpose. That purpose was to save their fish hooks and the lines from loss whenever they got entangled among sea weeds or rocks. At a time when hooks were rare and not manufactured in their millions by machinery as they are done today they were regarded as too valuable to be lost and so this stone was made use of by the fishermen to disentangle the hooks whenever it became necessary. The slit which is clearly seen in each of the figures 2—4 and which has been sawn from the circumference to the centre of the stone provided the device to save the hooks. When the hooks get entangled in any obstacles the fishing line is passed through the slit to the centre hole and hooks, and a few deft movements of the stone will invariably achieve the release of the hooks. Hooks are no

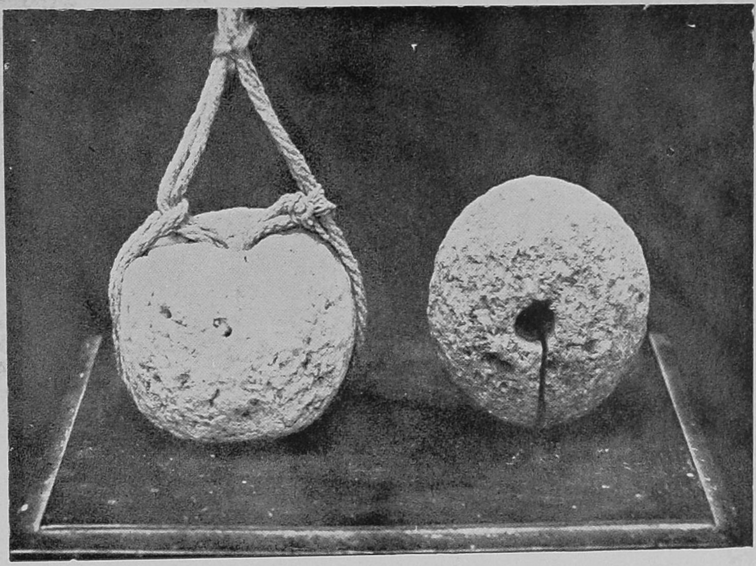

Fig. 1 Fig. 2

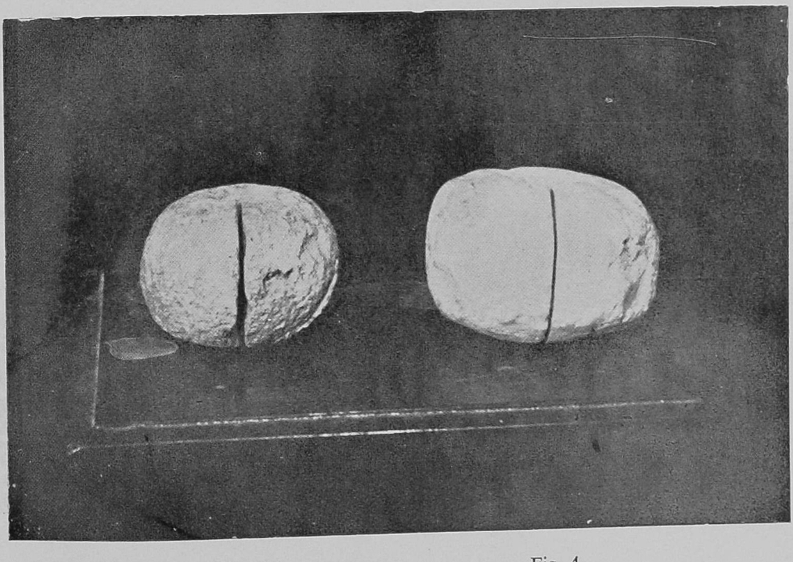

Fig. 3 Fig. 4

longer a rare commodity and further the methods of fishing by a pair or two of hooks and line has given place to more modern methods and so this historic sounder stone which accompanied man on his first ventures on the sea is no longer required. It has served its last purpose and will very soon be numbered among man's implements of a forgotten past. The weight *Videlvidugu Kal* used during the Pallava and Chola periods must have originated from this sounder stone.

(2) *Videlvidugu Tulaiyitta sempon* : It will be seen from the details given about the sounder stone how the idea of the Pallava gold coins bored in the centre originated. No further explanation is necessary except to draw attention to the fact that the gold coins bore the hallmark *Videlvidugu* pointing to the origin of the idea from the sounder stone.

(3) *Videlvidugu ennum tiruvanai nadavi abhisekam seydu* (விடேல் விடுகு என்னும் திருவாணை நாடவி அபிஷேகம் செய்து) :

As stated earlier these words form part of the Tamil inscriptions in the Vaikuntha Perumal Temple in Kanchi. These inscriptions state that the Ministers and others after annointing Nandivarman as King and investing him with the various insignia of royalty "proclaimed his (Nandivarman's) authority of a *Videlvidugu* king." The words underlined are taken from Dr. Minakshi's translations of the Tamil words given above at (3). A more accurate translation of these Tamil words will be that the Ministers and others............"administered the sacred oath of *Videlvidugu* and anointed him (Nandivarman)". Before proceeding to consider the significance of the words "administered the sacred oath of *Videlvidugu*" a brief reference to the historical context in which Nandivarman's coronation took place will be helpful to the reader not acquainted with Pallava history. Nandivarman's predecessor Paramesvaravarman II (705-710 A.D.) appears to have died in battle leaving the kingdom in a dangerous situation. His

only son and lawful successor Sithramayan was for various reasons considered by the Ministers and chiefs of the realm as unfit to shoulder the responsibility of Kingship. He was, therefore, passed over and young Pallava Malla aged about 12 years and the youngest of the four sons of Hiranya Varman who was the chief representative of a branch line of the Pallava royal house was selected and crowned as king after his three elder brothers had declined to accept the burden of kingship. It is the selection and coronation of this young hero under the name of Nandi Varman that is sculptured in such detail on the walls of the Vaikuntha Perumal Temple with explanatory inscriptions beneath. The above quotation is from one of these inscriptions. It should be noted that this item was the last in the coronation ceremony and has been singled out for special mention as if the coronation would have been incomplete without it.

To understand the full significance of this item and the place given to it in the coronation ceremony it is necessary to have a knowledge of these ancient naval traditions of the Dravidian race. For various reasons which need not be considered here these traditions died out in India long ago, leaving perhaps faint traces in places like Tuticorin and a few others. Fortunately, however, they have been or it is more correct to say were preserved in the peninsula of Jaffna in North Ceylon almost in their pristine purity upto the beginning of the Second World War. Since then Tamil shipping which had been gradually declining since the North Ceylon kingdom of Jaffna was conquered by the Portuguese in 1620 A.D. has now almost ceased to exist. At the rate conditions are changing today it will not be long before sailing becomes an unknown art to the seamen of Jaffna who may truly claim to be the descendants of world's most ancient sailors. Places like Jaffna Town and Kayts (Uratota) in the west of the Peninsula, and Point Pedro, Valvettiturai, Thondaimanaru, Kankesanturai and Mathakal in the North have all been repositories of this naval tradition to a greater or lesser

extent. But it is Thondaimanaru and Valvettiturai which have preserved this tradition at its best. These two places are only about two miles apart from each other and their peoples have been kins from the dawn of the history of Ceylon.

It is generally accepted by historians that the Dravidians (children of the sea) were among the earliest seamen of the world. But from very early times they appear to have divided their land into five natural geographical regions and called the people of each region by a different name. The five regions were : (1) *Kurinchi* or hill country, (2) *Mullai* or forest land, (3) *Marutham* or arable land, (4) *Neithal* or sea-board and (5) *Palai* or inhospitable desert track. The people of these five regions were called as (1) *Kudagar* or *Kuravar* or hill-men, (2) *Idayar* or shepherds, (3) *Ulavar* or farmers, (4) *Parathavar* or seamen and (5) *Maravar* or desert men respectively.

At a period of man's progress, when land journeys were extremely difficult and when once a group of people migrated far away from the sea and got used to land occupations, their descendents soon lost all connections with the Sea and even looked up on it with fear. While it was quite easy for a member of any one of the four land groups to migrate from one region to another and pursue the occupation of that region it was not so easy for any of them to take to the calling of the sea. The fear of the sea and the specialised knowledge required for the sea-calling generally stood in the way of new recruits to this group from any of the other four groups. And so the sea-calling came to be confined to one closely knit group of people who maintained their continuous connection with the sea. In due course this condition led to a greater consciousness of kinship and solidarity among the members of the sea group than among those of the other four groups. Therein perhaps lies the reason for one great difference between the naval history of the Dravidians and that of any other people of the world. In the West, batches of heterogeneous

elements unknown to the captain previously were very often recruited to form the crew of a ship, and no wonder mutinies at times broke out in the ship. Again liquor which was another factor which very often fanned the flame of mutiny on the sea in the West was never carried in Tamil ships for the use of the personnel. For the above reasons the mutinies on the sea which one reads about in the stories and histories of the other peoples of the world were unknown among Dravidians. Among them the master of the ship and the crew were always either kinsmen or clansmen. The master was always an older member of the family or the clan and he worked, ate, and lived together with the crew, and occasionally died together.

One special feature of naval life common to people all over the world is discipline. It is well known that discipline on the sea is severer than on land. It is inherent in the calling. Under no circumstances can a member of the crew question an order of the master or start any discussion about it. If such practices were allowed on the sea it might end disastrously to all in times of emergency. The master of the ship is therefore an absolute ruler and the crew has to give him implicit obedience. The foundation for this relationship lies in the high sense of justice of the master as also in his professional efficiency. He should maintain strict impartiality among his crew. Otherwise he must naturally expect a mutiny sooner or later. In olden days it was not an unusual sight in Thondaimanaru for one to see an old captain or a sailor seated on the sandy beach and hold forth on the subject of justice pointing to his walking stick planted perpendicularly in the sea sand. He would compare it to the mast of a ship and assert in an oracular fashion that as the mast would easily fall by its own weight if it leaves its perpendicular position and slants to any side, so would any authority which is not based on upright justice and which slants to a side easily fall by its own weight without the necessity

for any force from outside. One wonders whether the idea of the sceptre which in Tamil is called *senkol* (செங்கோல்) had its origin in the ship's mast. The word *senkol* is explained by Tamil Scholars as *semmaiyana kol* (செம்மையான கோல்) which means a virtuous staff. It may well be that the word *senkol* is the shortened form of *senkuthana kol* (செங்குத்தான கோல்) which means a perpendicular staff. The special virtue or attribute of justice lies in its uprightness or standing without slanting to any side. On land a master can well afford to be unjust to his subordinate and the latter can have a dispute with his master and immediately walk away from his service, and even indulge in acts of retaliation, but on the sea neither can be done quite so easily. The sea is the natural breeding ground of discipline and also of justice, two of the greatest virtues of mankind. The master of a ship is not only an absolute ruler, but is also a just ruler. This type of life, spent for continuous periods away from the corrupting influences of the land and for several generations by a group of persons, gradually led the formation of certain characteristics which finally crystallised into tradition. This tradition was naturally carried by them into their life on land also. This relationship between the master and the crew reached a higher level among the Dravidians than among any other people of the world on account of the special conditions obtaining among the sea clan which has been already referred to. The master treated his crew as his children and had absolute authority over them and ruled them with justice impartiality and love and the crew in turn looked upon the master as their father and gave him implicit obedience in all matters. In times of famine and whenever loss of life was sustained as a result of accident or the sinking of a ship the essential needs of the poorer families were always freely looked after by the wealthy families of the captains.

The significance of the words *Videlvidugu ennum tiruvanai nadavi abhisekam seydu* in the Vaikuntha

Perumal temple inscriptions will now be clear. The Pallavas like the Cholas were descendants of ancient Tamil traditional captains of the sea. *Videlvidugu* was their oldest, greatest, and proudest title which first gave their ancestors absolute authority over their fellowmen whom they considered as their children and sacred trusts in their charge. When they rose gradually to the ranks of chieftains, kings and emperors, they exercised that sacred absolute authority over their subjects as if it had been divinely bestowed upon them from successor to successor. Nandivarman II succeeded to the throne by selection after the lawful heir of the last ruler had been passed over for some reason or other. In those circumstances there was room for doubts and disputes to arise in the future with regard to the legality of his succession or the extent of his authority. The special mention of the administration of the sacred oath of *Videlvidugu* in the coronation ceremony was meant to place this matter beyond all manner of doubt for future generations. It meant that Nandivarman's succession was perfectly lawful, that his royal prerogative of absolute authority over his subjects was not in any way less than that of his predecessors, and that it was inseparably combined with the sacred duty of treating his subjects as his children and ruling them with justice, impartiality and love. It naturally followed that his subjects were expected to look upon him as their father and give him implicit obedience in all matters. This conclusion of course implies that at that period of history a very large percentage of the people and powerful chiefs of Thondaimandalam and also perhaps of the Chola and Telugu districts under the Pallavas considered themselves to be of sea descent, that they were proud of that fact, that the sea spirit was still imbedded in them and that they venerated the holder of the title of *Videlvidugu.*

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Videlvidugu Devi is another term which is found in Pallava history. Literally it means the spouse of *Videlvidugu* or in other words the Pallava Queen. Whenever

a ship returns to the home port, especially after a long voyage to distant lands such as Bengal, Burma and Siam, there is great rejoicing among the people. The occasion is celebrated by an informal social gathering particularly of the womenfolk at the residence of the master, and the master's wife is the central figure in these celebrations. She is held in equal esteem and affection as her husband by the female members of the crew's families who will never refer to her by her name even in their private conversations among themselves and in their own homes. She is always respectfully and affectionately referred to in colloquial Tamil as the wife of the *Thandaiyal* (தண்டையல் பெண்சாதி) —which is the same as "Videlvidugu Devi".

In the light of the above conclusion the great partiality of the Pallavas to the sea and the spread of South Indian culture and influence during their rule into distant lands beyond the sea will be easily understood. So also the appearance on Pallava coins of emblems such as two masted ship, fish, double fish, chank, chouries, crab and tortoise, all objects connected with the sea, will not be difficult to explain. It may be worthwhile to scrutinise the Pallava coins bearing the two masted ship to find out if the figure of the master of the ship is discernible either standing or seated at the helm.

A Study in Mullaippa:t:t:u, - The Song of Expectancy

V. KANDASWAMY MUDALIYAR, B.A., L.T.

This is a study in *Mullaippa:t:t:u* — the Song of Separation and Expectancy — and is one of the Ten Songs—*Paththuppa:t:t:ù*—whose descriptions are superb. We are not aware of such a verbal picture of the Field of War in any other literature, and herein lies its supreme beauty as a piece of ancient Tamil poetry. The rhythm and the terseness of language reveal the high standard of the then poetic art. The poet, Nappu:thana:r (நப்பூதனார்) has woven a colourful and a lively picture of the battle-field into a love-poem, where the Queen lies disconsolate on her bed, thinking of her absent Lord in the battle-field, and hoping for his early return at the convivial season of the year. The battle-field serves as a background to the central theme, and it is painted with a pre-Raphaelite's brush, leaving little or nothing to uncertain imagination.

Keeping close to the original we have tried to present the theme in English garb.

The sappers and the miners (தூசிப்படை) go in advance of the regular forces of bowmen, lancers, war chariots and war tuskers and prepare an encampment for the reserves, (பாடி or கட்டூர்) which is distant from the field of active battle. They defeat the warriors who guard the borders of the enemy country, destroy their strongholds and the forest (காவற்காடு) that marks the limit between the lands of the warring kings and it is an ultimatum.

The King's warriors, steel-strong of frame and stout of heart,
Destroying the strongholds of the border chiefs guarding

The forest, girdled by a lisping sylvan stream,
Cleared the smelly bushes and others of the kind,
And formidably compassed the forest round
With a rampart of brambles, towering and wide.
Thus for the reserves they an encampment prepared,
Wide as the sapphire Sea, ramming and roaring.

The small-eyed tusker, exuding fragrant ichor,
That stood guard at the cross roads of the encampment,
Lined with streets of rows of low huts thatched with leaves,
Eschewed the fast-bundled fresh, sweet leaves of shrubs that grow
In after-harvest field, the full-eared paddy stalks,
And the tall, slender sugar canes ; and idly brushing
Its forehead, sought with its languid trunk
To pile them across the bracket of its tusks lance-sharp,
When the mahout young, smattering in strange northern tongue
Spurred it, with the goad of sharp, curved prongs to eat.

ll. 24—36. *கான் யாறு தழீஇய அகன் நெடும் புறவின்*
சேண் நாறு பிடவமொடு பைம்புதல் எருக்கி
வேட்டுப்புழை அருப்பம் மாட்டிக் காட்ட
இடுமுள் புரிசை ஏமுற வளைஇப்
படுநீர்ப் புணரியின் பரந்த பாடி
உவலைக் கூரை ஒழுகிய தெருவின்
கவலை முற்றங் காவல் நின்ற
தேம்படு கவுள சிறுகண் யானை
ஓங்குநிலைக் கரும்பொடு கதிர்மிடைந்து யாத்த
வயல்விளை இன்குளகு உண்ணாது நுதல்துடைத்து
அயில்நுனை மருப்பின்தம் கைஇடைக் கொண்டெனக்
கவைமுள் கருவியின் வடமொழி பயிற்றிக்
கல்லா இளைஞர் கவளங் கைப்ப *(முல்லை)*

Then follows a picture of the field of battle, far-removed from this camp and nearer to the field of engagement, where the forces rest for the night in their camp, when the battle ceases for the day to begin again in the morning at the troll of conch.

And far-distant from this encampment of reserves,
And nearer to field of engagement stood the camp,
Where, at the cessation of the battle of the day,
The warriors rested and the wounded were attended to.

Their tents were pitched in square array, hollow within ;
These arrays of four or five formed strongholds bent-bow-wise,
And were girdled with a cordon of ropes stout.
And the bowmen planted within these square quadrangles,
Their quiver-depending bows, which to them was
A tower of strength barring them from cowardly retreat ;
And the quivers and bows looked like ascetic Brahmins'
Ochre-dyed orange robes hung on their forked penance staffs,
To dry in the caressing wind and the sun's rays.

And likewise, within the hollow of their tent-squares,
The lancers planted beside their shields their lances
Of sharp and strong steel-heads richly flower-graven.

These tent groups of bent-bow array of bowmen and lancers
Formed each by each circular fortifications,
One within another ; and within the inner mighty circles
Of war-tuskers and chariots, the cunning craftsmen
Had pitched a colourful pavilion meet for the king,
And walled it round with palisades strong and stately.

ll. *37—44.* கல்தோய்த்து உடுத்த படிவப் பார்ப்பான்
முக்கோல் அசைநிலை கடுப்ப நற்போர்
ஓடா வல்வில் தூணி நாற்றிக்
கூடம் குத்திக் கயிறு வாங்கு இருக்கைப்
பூந்தலைக் குந்தம் குத்திக் கிடுகு நிரைத்து
வாங்குவில் அரணம் அரணம் ஆக
வேறுபல் பெரும்படை நாப்பண் வேறோர்
நெடுங்காழ்க் கண்டம் கோலி அகம் நேர்பு (முல்லை)

The king's pavilion was in the centre of the innermost circle of war-tuskers, round it was the circle of war chariots, round it was that of the lancers and the last was of the bowmen. Such was the arrangement of the forces at night, who guarded round the king's pavilion fortified by palisades. And then follows the description of the king's pavilion,

The lamp-lighters lighted the long wicks of oil-lamps,
In the king's regal tent after filling the cups
Of the statue-lamps with oil from their bottles of gourd ;[1]
And warrior-women, who followed the king to battle,
Beamed bright with small bracelets and with black braided hair
Falling down their towering alabaster necks.
Their steel-hafted graven rapiers dazzled bright,
As to turn night to day, in their lace-lined waist-bands
Round their willowy waists ; and they trimmed to burning buds
The glittering flames, when they burned low and flat.

In the silence of midnight, after the toll
Of the long clapper-tongue of the echoing bell,
Well-tried lofty warriors turbaned in white and clad
In long tunics rustling like spume-wind-swept Creeper
Of athiral white in bloom, kept vigilant watch
Round the king's pavilion in measured military steps,
Rising and falling as they patrolled round for the night.
Seers of unerring vision, who reckon the span
Of men's lives, with their hands joined in obeisance,
Bespoke thus, after wishing long life to the king,

Sovereign liege who marches to smite down foes
Of the wide world girdled by the seas of roaring waves !
Your unfinished span of life, as told by the dripping
Water-clock of your life, is yet of a long length.

Dressed in awe-inspiring billowy tunics girdled with whip-cords,
To rouse the half sleepy mute watchers of the night,
Ionian guards, strong of sinew and severe of look,
Lighted with the jewel-flames of their lamps the tent
Of the king, fair in tent-makers' cunning craft,
And girdled with a tiger-leash chain of steel links ;
And watched round the passage of worsted-screen partitions
Of the king's bed chamber of a room within a room,
Where, clad in white robes, mute barbarians, who could speak
Only in signs and gestures, kept their night vigil.

The king's bed chamber is a room within a room, and the passage round the inner room was guarded by mutes ; and Ionian guards with lamps patrolled round the passage, rousing the sleepy mutes with their whips.

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1 The old commentators interpret *curai* as a kind of oil can.

The king's pavilion was girdled round with steel-strong tiger-leash chains; and round it well-tried warriors patrolled round with measured military steps.

And within the bed chamber warrior women trimmed the lamps; and seers cheered the king who lay in bed with thoughts of the wounded warriors and deeply concerned with the result of war.

ll. 45—67. குறுந்தொடி முன்கைக் கூந்தல்அம் சிறு புறத்து
இரவு பகல் செய்யும் திண்பிடி ஒள்வாள்
விரவுவரிக் கச்சின் பூண்ட மங்கையர்
நெய் உமிழ் சுரையர் நெடுந்திரிக் கொளீஇக்
கைஅமை விளக்கம் நந்துதொறும் மாட்ட
நெடுநா ஒண்மணி நிழற்றிய நடுநாள்
அதிரல் பூத்த ஆடுகொடிப் படாஅர்
சிதர்வரல் அசைவளிக்கு அசைவந் தாங்குத்
துகில் முடித்துப் போர்த்த தூங்கல் ஓங்குநடைப்
பெருமூ தாளர் ஏமம் சூழப்
பொழுதளந்து அறியும் பொய்யா மாக்கள்
தொழுதுகாண் கையர் தோன்ற வாழ்த்தி
எறிநீர் வையகம் வெலீஇய செல்வோய்நின்
குறுநீர்க் கன்னல் இனைத்தென்று இசைப்ப
மத்திகை வளைஇய மறிந்துவீங்கு செறிஉடை
மெய்ப்பை புக்க வெருவரும் தோற்றத்து
வலிபுணர் யாக்கை வன்கண் யவனர்
புலித்தொடர் விட்ட புனைமாண் நல்லில்
திருமணி விளக்கம் காட்டித் திண்ஞாண்
எழினி வாங்கிய ஈரறைப் பள்ளியுள்
உடம்பின் உரைக்கும் உரையா நாவின்
படம்புகு மிலேச்சர் உழையர் ஆக
மண்டுஅமர் நசையொடு கண்படை பெறாஅது (முல்லை)

The Dravidian Question Answered

J. T. CORNELIUS, M.A., M.D., M.P.H., Ph.D. (Lond.)

In a previous article[1] I made an attempt on Archaeological and Linguistic grounds to equate Libyans with Dravidians. In the present article, an effort will be made to see if any evidence can be obtained from the Mahabalipuram sculptures by a fresh interpretation of the scenes they portray in the light of the probability that the Dravidians are of Libyan origin. Although the Rock-cut Sculptures of Mahabalipuram have been in existence for nearly thirteen centuries, no finality has been reached as to the meaning which lies behind the Central Sculptured Masterpiece known as Arjuna's Penance, and the Cowherd scenes of Krishna Mandapam, and the Hill of Sacred Kites of Tirukkalukunram.

I. The Great Rock-Panel — Arjuna's Penance.

(1) One of the earliest interpretations recorded by Lt. John Braddock is that the scenes represent Arjuna's penance and the termination of the penance by Siva by his revealing himself and granting the boon Arjuna wished for, namely, Pasupatastra to Arjuna.[2]

(2) Dr. Ph. Vogel in his *Iconographical Notes on the Seven Pagodas* rejected the above interpretation on the ground that the scenes do not contain anything of the episode of Arjuna, and affirmed that "The cleft between the two boulders represented the real centre of the whole Sculpture".[3]

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1 *Tamil Culture*, Vol. III, No. 2, April 1954, pp. 92-102. Article 'The Dravidian Question' by J. T. Cornelius.

2 *Descriptive and Historical Papers relating to the Seven Pagodas on the Coromandel Coast*.. Article by Lt. John Braddock, 1869, p. 38.

3 *Iconographical Notes on the Seven Pagodas*.. Article by Dr. Ph. Vogel (Archaeological Survey Report for 1910-11, p. 51, Note 1.)

(3) Mr. Longhurst refers in his *Pallava Architecture* to the assumption of Fergusson that the free standing figures of Naga and Nagi fixed in the centre of the cleft as the real objects of adoration representing Serpent Worship.[4]

(4) Longhurst rejecting this on the ground that the Naga figures themselves assume the attitude of worship, interprets the whole scene, as a Symbolical representation of the Ganges flowing from the Himalayas. The rock is mount Kailasa, and the Cascade that once flowed down the cleft represented the sacred Ganga.[5]

At the present time, it is said that these scenes represent all men and women and animals on earth hurrying to meet the river Goddess Ganga who descends from heaven in response to the penance of Bhagiratha.

(5) The latest interpretation published in *Tamil Culture* is by Leop. Bazou, who interprets the scenes in the Great Rock-panel as dealing with a traditional Dravidian rite of Common or clan worship. He writes :

> The Central and most prominent parts of the whole master-piece, the single and life-like Naga or Cobra, coming out of the earth—Mother Earth indeed—and the couples of divine Nagini and Naga that are ascending the waters in all their glory and giving an all-welcome salutation as described by H. Zimmer . . . . It is the central piece that gives meaning to the whole, and this, we must say it again—is not descending waters, however much they may be a part of the picture, but the ascending Nagas. He further states : It gives immortal expression to the Royal Pallava clan's Worship of their *clan totem.*[6]

II. Krishna Mandapam.

(1) The Pastoral Scenes represented here are interpreted as representations of episodes in the life of Krishna by the above commentators as Krishna holding up the Hill

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4 Pallava Architecture—Part II by A. H. Longhurst, 1928, p. 42.
5 Ibid, p. 44.
6 *A Sculptor's Paradise in South India, Mamalipuram* by Leop. Bazou. Article in *Tamil Culture*, Vol. IV, No. 1, January 1955, pp. 17-18, 20.

Govardhana to protect the Cow-herds and cattle against the deluge caused by angry Indra.

(2) Dr. Vogel considers that the Central figure of the group is Balarama, the brother of Krishna.[7]

Longhurst is not certain whether the second figure resting his left arm on the shoulders of a Cow-herd is Krishna or not and he calls Govardhanadhara Krishna, the one who is shown supporting the hill called Govardhana with his left hand.

(3) Leop. Bazou draws attention to the mother and Infant and the Flute player as occupying the most prominent place in the very centre of the Rock Panel. He notes that both the mother and the Flute Player are crowned and that her whole body is turned upwards holding the infant with her right hand and her left hand lifted and up-turned. He interprets these scenes as representing the worship of the Great mother.[8]

III. THE HILL OF SACRED KITES, TIRUKKALUKUNRAM.

The two white kites are said to be the spirits of two saints who, in order to attain salvation, visit the temple on the Hill daily and are fed by the priest. There are a cell at Orukal-Mandapam and a tank, *Sangu Tirtham,* at the foot of the Hills directly below the Temple, which is very ancient and sacred, the water of which is supposed to possess curative properties.

It is noteworthy that Bazou has pointed out the importance of the Ascending Nagas as representing Mother Earth, and to the mother, the infant, and the Flute Player in the milking scene, as the most significant in Krishna Mandapam Pastoral scene.

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7 Refer Dr. Vogel's article in *Archaeological Survey Report for* 1910-11, p. 51, Note 1.

8 *A Sculptor's Paradise in South India, Mamalipuram,* by Leop. Bazou, Article in *Tamil Culture,* Vol. IV, No. 1, January 1955, pp. 25-26.

COMMENTS :

However, none of the above interpretations seems to be correct, or complete, as the fundamental concept of a Support God is lacking in them, which underlies these sculptures, and which Dravidian India held in common with Ancient Egypt, as the basis of their religious beliefs regarding the creation of the world.

Maspero gives an account of two cults in Ancient Egypt which he describes as the Heliopolitan and the Hermopolitan cults. Briefly they may be summarised as follows :—

(1) The Heliopolitan or Libyan or Northern Cult recognised three principal events in the creation of the Universe.

(a) The dualization of the Supreme God.

(b) The raising of the sky, and laying bare the earth.

(c) The birth of the Nile.

All manifestations of successive deities. Later ones constituted a family of father, mother, and son, as Osiris, Isis, and Horus.

(2) The second cult was that of Hermopolis, known as the Hermopolitan Cult. In this, the above doctrine was rejected and (a) Thot, the God of the City of Hermopolis was represented as an *Ibis* which was essentially a moon God. Thot meant he who belongs to the bird Zehu, Tehu ; he was Lord of the Voice, inventor of magic writings. It was thought that the world was created with a word, and then by sound. *Ibis* is essentially represented as a Bird with Mait, the Goddess of truth squatting under its beak as an ally.

(b) Ra, a form of Thot, was worshipped as Phoenix, a wondrous bird which appeared in Egypt once in five

hundred years, and which resembled the eagle according to Herodotus, and it was believed that it was born and lived in the depths of Arabia.[9]

Hermopolis received in remote antiquity the name of the House of Five named after the conception of a creation council of Five Gods and its temple was known as the 'Abode of the Five' and its high priest as the great one of the House of Five of Thot.[10]

I. (*a*) THE STORY OF THE CREATION OF SKY AND EARTH :

Maspero writes :

> In Eastern Cities of Delta, it was admitted that in the beginning the Earth and Sky were two lovers lost in Nu, fast locked in each other's embrace, the God lying beneath the Goddess : On the day of creation a new God Shu came forth from the Perennial Waters, slipped between the two and seizing Nuit with both hands lifted her above the head with outstretched arms. Though the Starry body of the Goddess extended in space—her head being to the west, her loins in the East—her feet and hands hung down to Earth.[11]

These formed the four pillars of the Sky. (Vide Fig. 1 Sebu represents the Earth God, Shu the Support God, and Nuit the Sky Goddess).

(*b*) THE ASCENT OF RA : Ra had to ascend to heaven as he was getting old and decrepit. Maspero writes :

> Ancient tradition had imagined the separation of Earth and Sky as an act of Violence exercised by Shu upon Sibu and Nuit. History presented facts after a less brutal fashion and Shu became a virtuous Son, who devoted his time and strength to up-holding Nuit, that he might thereby do his father a service. Nuit for her part as a devoted daughter of Ra consented to leave her husband Sibu and help her father in his ascent into heaven. The Majesty of Nu said : 'Son Shu, do as thy father shall say : and thou daughter Nuit, place him upon thy back, and hold him suspended above the Earth'.

9 *Dawn of Civilization—Egypt and Chaldaea* by G. Maspero, 1894, pp. 140-145.
10 *Ibid*, p. 147.
11 *Ibid*, p. 128.

Nuit did that which Nu commanded her : she changed herself into a Cow and placed the majesty of Ra upon her back ready for his ascent into heaven . . . when Nuit found herself transported to unaccustomed heights, grew frightened and cried for help. 'For Pity's sake give me supports to sustain me.' This was the origin of the Support Gods. They came and stationed themselves by each of her four legs, steadying these with their hands, and keeping constant watch over them. As this was not enough to reassure the good beast, Ra said 'My Son, Shu, place thyself beneath my daughter Nuit and keep watch on both sides over the supports, who live in the twilight : hold thou her up above thy head, and be her guardian'. Shu obeyed : Nuit composed herself and the World now furnished with the Sky which it had hitherto lacked, assumed its present symmetrical form.[12] (See Fig. 2)

II. The Birth of the Nile.

Quoting Maspero again, he writes :

It was told in the Thebaid how the God dwelt within a grotto or shrine in the island of Biggeh, whence he issued at the inundation. This tradition dates from a time when the cataract was believed to be at the end of the world, and to bring down the heavenly river upon earth. Two yawning gulfs at the foot of the two granite cliffs between which it ran gave access to this mysterious retreat. A bas relief from Philae (Fig. 3) represents blocks of Stone piled one above another, the Vulture of the South and the Hawk of the North, each perched on a summit, and the circular chamber wherein Hapi (Lord of Fish) hides himself, crouched, and clasping a libation vase in either hand. A single Coil of a serpent outlines the contour of the Chamber and leaves a narrow passage between its overlapping head and tail through which the rising waters overflow at the time appointed, bringing to Egypt "all things good and sweet and pure" whereby Gods and men are fed.[13]

III. Dualization of Supreme God.

I am giving below a table showing the dualization of the ancient Gods of creation of Egypt and identifying and equating them with Dravidian Gods and tribes on the basis of their Common Cult emblems.

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12 *Ibid*, pp. 167-169.
13 *Ibid*, p. 38.

Gods	Ancient Gods of Egypt	Common Cult Emblems	Dravidian Gods or Avatars of South India	Dravidian Tribes
I. Sky Gods	(a) Nu or Ra or Thot	(a) Ibis or Swan, Ass or Horse or Buffalo, Sun, Hawk.	(a) Sun, Tree, Kubera, Rama.	(a) Satyaputras or Kosers or Tulu.
	(b) Anu, Anhuri, Hathor, Mait, Bisu, (Dwarf) with protruding tongue [14]	(b) Garuda or Phoenix or Vulture, Cow, Lion.	(b) Visnu (Bis & Nu) or Bali or Narasimha or Vasudeva, Kasyapa.	(b) Kerala, Canarese and Telugus.
II. Support Gods	(a) Tameo, Tumu or Shu or Hapi or Amon	(a) Fish or Elephant.	(a) Saha or Indra, Ganesa or Balarama or Arjuna.	(a) Farmer } Cholas or Tamils (Shudras).
	(b) Phtah or Khnumu	(b) Ostrich, Peacock, or Cockfeather (Wind), or Axe, Visvakarman.	(b) Velan, Murugan or Kandan or Vayu or Wind, or Gauda-pada.	(b) Potter } Cholas or Tamils (Shudras).
		(c) Rat.	(c) Rat vehicle of Ganesa.	
III. Earth Gods	(a) Sibu	(a) Crocodile or Bull or Snake.	(a) Varunan or Siva or Naga.	(a) Ceras or Pallavas.
	(b) Amon or Maon	(b) Ram or Goose or Cat or Fish.	(b) Rudra, or Agni or Krishna.	(b) Pandyas.

[14] *South Indian Images of Gods and Goddesses* by K. Krishna Sastri—1916, p. 26 : *Ibid*, p. 259.

COMMENTS :

(1) It will be noted there are three pairs of Gods indicating the Egyptian Dualization of Gods, and the 'House of Five' of Five Tribes.

(2) According to Egyptian legends, the three gods (*a*) Nu or Ra, or Nuit representing the Sky, (*b*) Shu representing the Support God, and (*c*) Sibu, the Earth God, who preceded Osiris, had only ceased to reign, but they continued to live. Maspero adds :

> Ra had taken refuge in heaven disgusted with his own creation, Shu had disappeared in the midst of a tempest, and Sibu had quitely retired within his own palace, when the time of his sojournying on earth had been fulfilled.

(3) Tameo or Tumu and Shu, father and son, were one.[15] The term *Shudra* is derived from *Shu* the Support God (Fig. 7). This is the correct derivation of the word. *Su* in Sumarian means River : Shu therefore means River God or Hapi.

(4) Elephant is animal representation as a support God for the Sky and Rat as the first object of creation out of the Mud of the Nile represents the art of pottery.[16] Rat is known as Phraoh's Rat in Egypt.

(5) Cat of Maut, wife of Amon, represents the principle of incarnation in different manifestations of Gods. So Amon is called Maon or Hypocritical Cat. Goose is said to have laid the egg out of which the world was created.

In Mahabalipuram Rock Sculptures these three Gods viz., The Sky God, The Support God, and the Earth God are represented, which absolutely identify the Dravidians

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15 *Dawn of Civilizations, Egypt and Chaldra* by G. Maspero, 1894, p. 152.

16 *Ibid*, p. 155.

Fig. 1. Separating Sky and Earth.

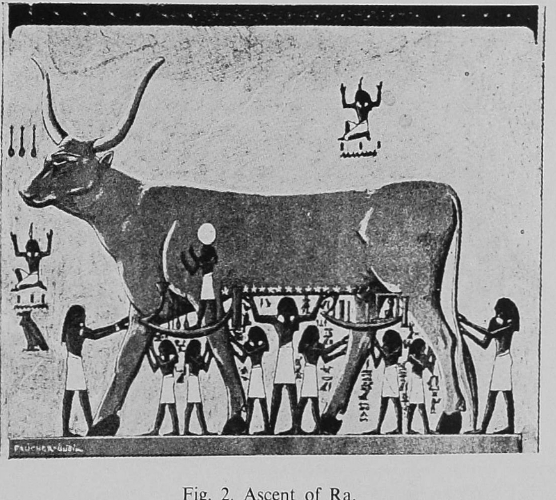

Fig. 2. Ascent of Ra.

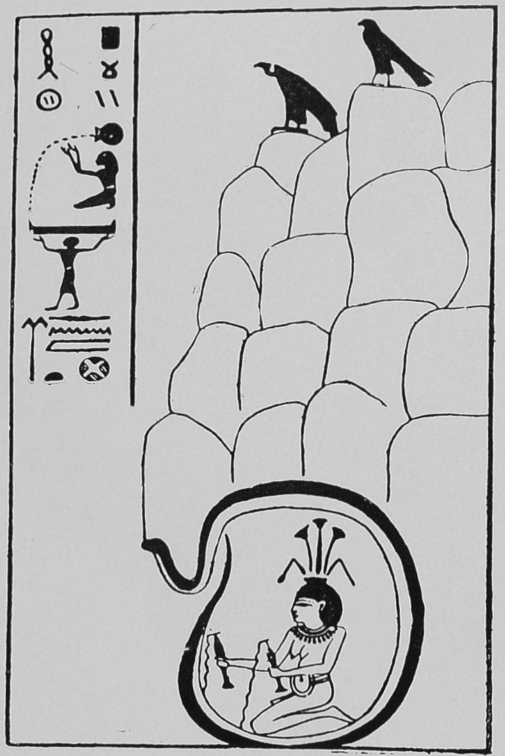

Fig. 3. Birth of Nile.

Fig. 4. Krishna Mandapa — Mahabalipuram.

Fig. 5. Great Rock Panel — Mahabalipuram.

Fig. 6. Two Kites on Hill—Thirukkallukunram.

Fig. 7. Shu Uplifting the Sky.

with the pre-dynastic Egyptians. I shall represent these relationships in a tabular form briefly as follows:

Egyptian	Mahabalipuram-Great Rock Panel.
I. Sky God — Nuit	Sun & Moon Gods at the top of Great Rock Panel representing the Sky.
II. Support God — Shu	Elephants, Indra or Arjuna in 'support attitude' including the Cat and Rat to represent support of the Sky and its separation from Earth.
III. Earth God — Sibu.	Siva, emerging from the Tank below in the form of ascending Nagas representing the birth of river, and Earth in general. (See Fig. 5)

KRISHNA MANDAPAM: In this, the scenes represent the 'Ascent of Ra'.[17] In this, no doubt the Central figure is Balarama, as pointed out by Dr. Vogel, who will correspond with the Egyptian 'Support God' Shu, with Gauda-pada on his left, but as it is a Vaishnavite scene, his role as a Support God has been assumed by Govardhana Krishna of lending support to the Sky. The Sky is represented by a rough line at the top running above all the figures. To Balarama's right are milking scenes in which Ra (Supreme Vishnu) is represented as an Infant (Santana Gopala) placed on the back of the Cow and held by the right hand of Yasoda (his foster-mother) with an up-turned body and up-lifted left hand, and with her legs raised much above the level of the ground, behind the back of the cow, the celestial cow, (Kamadhenu) which is milked. The Flute Player has his head at the top in the Sky line, with upturned wing attached to his left side in the girdle, all

17 *Descriptive & Historical Papers relating to the Seven Pagodas on the Coromandel Coast*—1869 (Plate II, No. 2).

these to indicate 'Ascent' or up-ward movement towards the Sky. Kavali Lakshmayya in his description of pagodas states that there are in all 27 cow heads below the Sky line, and 16 cow heads are shown above the only Bull representing Siva.[18] The Cow heads are to indicate the movements in the Sky of the only cow (Nuit) in all the scenes, during her Ascent with Ra on her back. (vide Fig. 4) Govardhana Krishna steadies the Sky with the palm of his left hand, holding it above his head.

In Krishna Mandapam, the Sky Goddess Nuit is represented as the only cow in these scenes, Shu, as Balarama, standing with Gauda-pada to his left, who has relegated his role as a Support God to Govardana Krishna, and Sibu as the only Bull representing Siva. These scenes represent the 'Ascent of Ra' of the Egyptian Legend.

THE BIRTH OF THE NILE.

(*a*) A. H. Longhurst[19] has drawn attention to the existence of a tank 85′ x 30′6″ which was found on excavation at the bottom of the Great Rock Panel into which water from the cistern at the top flows down the Central cleft between the Twin Rocks. The Tank represents the Chamber in which Hapi (The Nile God) hides himself, with a snake outlining the Chamber whose head may be seen emerging at the bottom of the cleft in the Great Rock Panel, (see Fig. 5) symbolising the River and the Earth in general.

(*b*) The two Kites seen at Tirukkalukunram are the counterparts of two Kites seen at the summit which represent the Hawk and the Garuda or Eagle tribes (see Fig 6). The cell at *Orukal-Mandapam,* at the foot of the hills, the original *Mulasthana,* the earliest temple in Tamil Country [20] represents the chamber of Hapi in the Story of the birth of the Nile, which is said to be visited by Indra, in the

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18 *Ibid* Appendix—pp. 80-81 by Kavali Lakshmayya.
19 *Pallava Architecture,* Part II, by Longhurst, (Plate XXII, p. 41).
20 *South Indian Shrines,* by Jagadisa Ayyar, 1928, p. 142.

form of a thunder-bolt once in twelve years, according to Indian tradition. Vishnu worships Siva at Vedagiri or Tirukkalukunram.

All these scenes in Mahabalipuram and Tirukkalukunram portray the three legends of Pre-dynastic Egyptians, (1) the separation of the Earth and the Sky by Shu, (2) Ascent of Ra, (3) Birth of the Nile, of Heliopolitan Cult : But there is a scene at the lower cleft of the Great Rock Panel which represents a Vishnu temple with Dronacharya, the Preceptor of Kauravas and Pandavas engaged in a discourse with ascetics assembled at the shrine in which Arjuna can be recognised. This scene represents Krishna's discourse in which he conveys the teachings of Bhagavad Gita to Arjuna. This is of purely Indian origin. Reference to this incident by H. K. Sastri is given below :

Mr. Krishna Sastri states :

> After leaving Brindavana, Krishna became the clever and astute statesman and warrior of Dvaraka and took an active part in the War between Kauravas and Pandavas described in the *Mahabarata.* He was on the side of the Pandavas, an intimate friend of Arjuna and even served him as his charioteer in the battle-field . . . . It was on this occasion in the battle field when Arjuna was dismayed at the prospect of a bloody war with his relatives, that the divine charioteer Krishna is said to have delivered to Arjuna, the famous discourse known as *Bhagavad-Gita* . . . . The Story runs that Arjuna and Krishna were bosom friends in far earlier ages, when under the names of Nara and Narayana, they are supposed to have performed penance in Badarikasrama.[21]

I shall devote another article to locating the place of Badarikasrama in which at earlier times Arjuna and Krishna are said to have performed their penance, as Nara and Narayana.

All the sculptural representations in the Great Rock Panel and Krishna Mandapam, and the visit of the two

21 *South Indian Images of Gods and Goddesses* by H. K. Sastri, 1916, p. 47.

kites to the Sacred Hills at Tirukkalukunram bear witness to the doctrines of the Heliopolitan cult of the Libyans or Badarians who occupied the Egyptian Delta area around 4500 B.C. The separation of the Sky God and Earth God by the 'Support God' as Arjuna, with Gauda-pada or Visvakarman standing to his right, is represented in the Great Rock Panel, and in the scenes of Krishna Mandapam. The two Kites on the summit of the Hill and the cell at *Orukal-Mandapam,* the original *Mulasthana* represent the Legend relating to the Birth of the Nile. The iconographic representations of Siva-Parvati-Skanda, behind the Siva linga, in Mahabalipuram Temples, correspond to, and are identical with the Heliopolitan triad, Osiris, Isis, and Horus.

The evidence thus available justifies the conclusion that the Dravidians are of Libyan or Deltaic origin known as Badarians of ancient Egypt. The Hermopolitan cult of the South is identical with the Vaishnavite Cult, and the Heliopolitan with the Saivite Cult of the Dravidians.

When the real meaning which underlies the Rock Sculptures of Mahabalipuram and Tirukkalukunram, thus disclosed, comes to be known, Mahabalipuram will become the Mecca of the Dravidians, and these Sculptural Monuments will constitute an imperishable chapter in the History of the World, assigning the Dravidian his true place in the History of Civilization.

(*To be continued*)

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Figure 4 'Krishna Mandapam'—Mahabalipuram, C. Sivaramamurti: Department of Archaeology, India.

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Figure 6 'Two Kites on Hill, Tirukkallukunram'—From Photo by A. Ranganadan, Madras.

Figure 7 'Shu up-lifting the Sky'— (Maspero) p. 127.

Reviews

(The books reviewed here are, except where otherwise stated, written in English)

THE POLONNARUVA PERIOD

(A Special Issue of the Ceylon Historical Journal—129, Dutegemunu Street, Dehiwala, Ceylon. Rs. 6/-.)

This Special Issue of the Ceylon Historical Journal, published in commemoration of the 800th anniversary of the accession of King Parakramabahu I (1153-86 A.D.) contains eleven articles, some bearing on the history of the Polonnaruva period in general, and others on the reign of Parakramabahu I. All the articles are from specialists in their respective fields and are of remarkable merit. Of those which deal with the Polonnaruva period or the early medieval epoch of Ceylonese history, special mention may be made of 'Art and Architecture' by Dr. S. Parnavitana and 'Army and War in Medieval Ceylon' by the famous Indologist, Professor Wilhelm Geiger. The forty illustrations provided by Dr. S. Parnavitana are excellently reproduced. Dr. Basham traces the history of the period preceding the reign of Parakramabahu I and provides a suitable background to the history of that monarch's rule. Among the contributions bearing on the reign of Parakramabahu I, Dr. B. C. Law describes the life and achievements of the king, showing how his reign witnessed the Augustan Age of Ceylon's history, and Prof. K. A. Nilakanta Sastri gives an account of the South Indian exploits of Lankapura, the General of Parakramabahu, and demonstrates how the Chulavamsa is conspicuously silent about the reverses which the general sustained in the encounter. A comprehensive survey of the period can be had, as the Editor himself is aware, only if a picture of the social and economic history of the age is provided. In

respect of the articles appearing in this Journal there are differences in the quality of writing, which are to some extent unavoidable in complex co-operative enterprises of this kind. The get up of this Special Issue is good.

K. K. PILLAY.

THE INDO - ASIAN CULTURE

(Published quarterly by the Indian Council For Cultural Relations, Patuadi House, New Delhi-1.)

The July issue (Vol. IV No. I) of this Quarterly is in line with the high quality of the earlier issues of the Journal, containing as it does, contributions from outstanding scholars. However, much of the matter is but reproduction of addresses delivered at important Conferences. Doubtless they are learned contributions on cultural themes which cover a wide range including philosophy, politics, history, literature, epigraphy and archaeology. An attractive feature of this number is that it reproduces excellent photographs of several Indian temples and other treasures of art.

A rather startling statement, made by Dr. N. P. Chakravarti in his Presidential Address to the 17th session of the Indian History Congress and reproduced here, calls for comment. He says : ' It has been proved that the language found in it (the Tamil Sangam Literature) cannot be earlier than 500 A.D.' Apparently he has arrived at this conclusion on the basis of certain inscriptions found in the Madurai and Tirunelveli Districts. These epigraphs, assigned by him paleographically to the 3rd or 2nd century B.C., are stated to be in crude Tamil, very different from the language of the Sangam epoch. Now, apart from palaeography being a rather indefinite source of inference, it is doubtful whether the language employed in inscriptions always correctly represented the current language. This is particularly so in respect of the short records engraved in natural rock shelters and the inscriptions on pottery excavated at Arikamedu, which have provided the basis for Dr. Chakravarti's inference. It is important to

remember that the inscriptions in rock shelters in question were engraved by the Buddhists who in the early epochs of their history in South India employed a hybrid language, perhaps a combination of Tamil and Sanskrit. Moreover, if Dr. Chakravarti's deduction is valid how can the following facts be reconciled with it ?

1. The Gajabahu Senguttuvan synchronism.

2. The striking resemblance between the evidence of the Sangam poems on the commercial relations of the Tamils with the Yavanas (Greeks and Romans) in this period and that of the classical writers like Strabo, Pliny and Ptolemy on the same subject.

3. The discovery of Roman coins of the 1st and 2nd centuries A.D. throughout South India which confirms the correspondence between the accounts of the Sangam poems and those of the classical writers.

4. Above all, how is it possible to hold that the language used by Tirujnanasambandar in his Thevaram, which is accepted to belong to the middle of the 7th century A.D., could have been evolved from the Sangam style within 150 years ? Besides, it is incredible that the vast difference in social life, religious institutions, methods of worship, etc., between the Sangam and Thevaram epochs could be accounted for by one and a half centuries.

K. K. PILLAY.

BOOKS RECEIVED

AT: AMUM AT: APE: T: UM: **(அறமும் அறப்பேறும்)** by Vidwan T. P. Dandapani, B.A., in Tamil. Published by the author, No. 1, Kamatchiamman Koil Street, Pondicherry. pp. 40. Re. 1/-.

SIX ST. THOMASES OF SOUTH INDIA by T. K. Joseph, B.A., L.T., P.O., Chengannur, Travancore (S. W. India). pp. 122. Rs. 2/8.

News and Notes

HINDI AND ALL INDIA TESTS

Since our last issue there have been further developments with regard to the adoption of Hindi as the medium of examination for all-India services. Persons in authority have given assurances that nothing will be done to prejudice the chances of candidates from non-Hindi speaking areas in the competitive examinations. The most important of these assurances is the following, given by Pundit G. V. Pant, Home Minister of the Union Government, to Sri C. Rajagopalachariar in June last.

" I am, however, clear on one point, namely that the candidates from non-Hindi-speaking areas should not be handicapped or placed at a disadvantage in these examinations in which they have to compete with their counterparts from Hindi-speaking areas. The question of the adoption of Hindi as the official language of the Union need not be inextricably bound up with the language or languages that may be adopted for conducting the All-India examinations. We should stick to the time-table prescribed by the Constituent Assembly for the replacement of English by Hindi in the Central offices ; but nothing should be done that would tend to deprive the country of the services of the best qualified youths on account of any avoidable difficulty in the matter of examinations. I see no reason why we should not be able to find a satisfactory solution."

* * * *

The Vice-Chancellors of South Indian Universities met towards the end of July to consider the circular sent by the Home Ministry and forwarded to the Universities by the Inter-University Board suggesting the manner in which English could be replaced by Hindi for the purposes of

all-India tests. They felt that the issues involved were of major importance to the Universities in areas where Hindi was not the regional language. They therefore decided to call a conference of Vice-Chancellors of the Universities in such areas to meet at a conference to discuss the whole problem. The conference is likely to meet in Madras towards the end of September or early in October. The Vice-Chancellors of Universities from the States of Andhra, Assam, Bombay, Madras, Orissa, West Bengal, Hyderabad, Mysore and Travancore-Cochin, are expected to participate.

HINDI COMMISSION

The Government of India have appointed a Hindi Commission which will make recommendations to the President regarding the progressive use of Hindi for official purposes of the Hindi. The Commission has met and issued a questionnaire.

THE FUTURE OF ENGLISH IN INDIA

Side by side with the efforts to strengthen Hindi as an All-India language the idea that English cannot be dispensed with altogether is also gaining ground. We give below two typical views :

(1) " English has been used for various purposes and to eliminate it altogether is not a matter of joke. We cannot eliminate it even if we try to do it."—Sri Harikrishna Mahtab, Governor of Bombay.

(2) " Undoubtedly English is one of the most beautiful and powerful languages of the world. The people of India want to draw as much as possible from the world's life stream with the help of a European language, and English comes nearest to them because they have been intimately associated with it for nearly 300 years."—Sri Sri Prakasa, Governor of Madras.

MEDIUM OF INSTRUCTION IN UNIVERSITIES

At the conference convened by the Madras Education Minister in June last to discuss the medium of instruction in the University of Madras, there is reported to have been a general consensus of opinion that the regional language should be adopted as the medium of instruction in the University of Madras as soon as practicable. Following up this conference the Government have appointed a committee to advise the Government on the question of the introduction of the regional language as the medium of instruction in colleges and the preparation of a list of suitable technical terms in the language for higher studies. Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras, is the Chairman of the Committee.

SOUTH INDIAN BOOK TRUST

The Vice-Chancellors of South Indian Universities met towards the end of July last and decided upon the formation of a South Indian Book Trust to sponsor the publication of classical works at low cost in South Indian languages and would help in the formation of an organisation for an extensive distribution of books at low prices throughout South India. The books selected for publication would include outstanding modern and classical literature in Tamil, Malayalam, Kannada, Telugu and also in other Indian languages. The Trust is expected to start functioning from September and the grant of financial assistance is under consideration by the Ford Foundation to help the Trust carry out its programme.

TAMIL BOOKS FOR SALE

(1) The original edition of Fr. Beschi's *Grammatica-Latino-Tamulica* (*Trangambariae* 1738). The copy belonged to the famous astronomer G. Legentil, who spent two years in Pondicherry (1768-69) to observe the passage of Venus before the Sun. The copy bears the inscription : Ex libirs—G. Legentil, Regiae scientiarum Academiae

socius. In the catalogue of De Becker-Sommervogel as well as in the Cat. of Brunet this book is mentioned as very precious.

(2) C. T. Walther: *Observationes Grammaticae quibus linguae Tamulicae idioma vulgare illustratur* (ib. 1739).

These two books have been sold in Belgium for Rs. 450. They have been purchased by the Lord Bishop of Chilaw (Ceylon) so that they might not be lost to the Tamil public. If any library or individual wishes to purchase them, please write to the Secretary, Bishop's House, Chilaw, Ceylon.

TAMIL ACADEMY FOR MYSORE

The Mysore State Tamil Academy is to be formed in Bangalore in order to propagate Tamil literature and culture in the State. The academy will be registered under the Companies Act. The above decision was taken at a meeting of Tamilians in Bangalore under the presidentship of Prof. S. Rudrapathy.

TAMIL CULTURE IN INDONESIA

Rev. Dr. Xavier S. Thaninayagam, Chief Editor of this journal, was on an extensive tour of Indonesia during last summer. Dr. Thaninayagam found great scope for research in Tamil cultural influences in Malayasia, including Indonesia. He saw not only evidences of Pallava and Chola influence in the monuments in Bali and Java, but also masterpieces of Indonesian genius. Dr. Thaninayagam found in the museum library in Djakarta 4 Tamil books printed in Colombo 200 years ago. These books showed the mode of Tamil writing prevalent in the first half of the 18th century. They were religious books of the Dutch Reformed Church, and a translation of the gospel by Philip de Mello, a Ceylonese.

Transliteration of Tamil Phonemes into English

VOWELS

அ	—	a	(as in among)
ஆ	—	a:	(,, calm)
இ	—	i	(,, sit)
ஈ	—	i:	(,, machine)
உ	—	u	(,, full)
ஊ	—	u:	(,, rule)
எ	—	e	(,, fed)
ஏ	—	e:	(,, able)
ஐ	—	ai	(,, aisle)
ஒ	—	o	(,, opinion)
ஓ	—	o:	(,, opium)
ஔ	—	au	(,, Now)

CONSONANTS

Hard[1]	க	—	k	(as in king, angle, alhambra)
(Plosive)	ச	—	c	(,, church, angel, calcium)
(Plosive)	ட	—	t:	(,, card ?)
	த	—	th	(,, threat, this, thick)
	ப	—	p	(,, pipe, amber)
	ற	—	t	(,, atlas, sunday, arrears ?)
Soft	ங	—	ng	(,, sing)
(Nasal)	ஞ	—	nj	(,, angel)
	ண	—	n:	(,, urn ?)
	ந	—	nh	(,, anthem)
	ம	—	m	(,, mate)
	ன	—	n	(,, enter)
Medium	ய	—	y	(,, yard)
(non-nasal	ர	—	r	(,, red)
continuant)	ல	—	l	(,, leave)
	வ	—	v	(,, very)
	ழ	—	l-	(,, ?)
	ள	—	l:	(,, hurl)
Auxiliary[2]	ஃ	—	x	(,, ?)
(Aytham)				

1. The Phonemes, classified as *hard*, have normally an *unaspirated, unvoiced* value but acquire the following modified values if preceded by a consonant:—

   (a) a *slightly aspirated* unvoiced value, if preceded by a *plosive or hard consonant.*

   e.g., பக்கம் - is pronounced pakkham, not pakkam

   (b) an unaspirated but *voiced* value, if preceded by a *nasal or soft consonant*:—

   e.g., பங்கம் - is pronounced pangam, not pankam
   பஞ்சம் - ,, panjam, not pancam

   (c) a *fricative* value if preceded by a *non-nasal continuant or medium consonant or by the auxiliary consonant.*

   e.g., பல்கலை becomes palhalai not palkalai
   எஃகு ,, ehhu not exhu

2. The value of this *auxiliary* phoneme, which must *always* be followed by a hard consonant, is variable; it acquires a phonetic value identical with that of the following hard consonant, vide 1 (c) above,

   e.g., எஃகு becomes ehhu

Note. (i) With a view to keep down transliteration to the minimum it is suggested that, in the case of Tamil words which are already in free use in English (e.g., Tamil=Thamil) transliteration need not be resorted to. In the case of proper names etc., which occur more than once in the same article, the transliteration need be shown only once in brackets side by side with a free English adaptation, the latter only being used subsequently, except of course in cases where such a procedure will lead to ambiguity, e.g., வேங்கடம்=Vengadam (Ve:ngkat:am).

(ii) Reference may be made to *Tamil Culture*, Vol. IV, No. 1 (January 1955 issue) pp. 58-73 for fuller details.

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